

# 28TH NATIONAL ARTS & CRAFTS CONFERENCE CATALOG

FEBRUARY 20-22, 2015

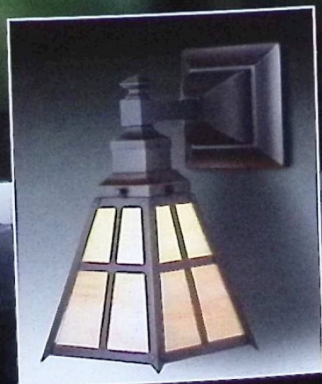


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*Arts & Crafts Homes* offers expert advice and perspective for those building, renovating, or furnishing a home in the Arts & Crafts spirit. We celebrate the revival of quality and craftsmanship, going beyond the narrow definition of American Arts & Crafts as a "style" confined to the first decades of the 20th century. Offering hundreds of resources, we showcase the work not only of past masters, but also of those whose livelihoods are made in creating well-crafted homes, furnishings, and works of art today. Here you'll find a portfolio of the best work in new construction, restoration, and interpretive design, presented through intelligent writing and beautiful photographs.

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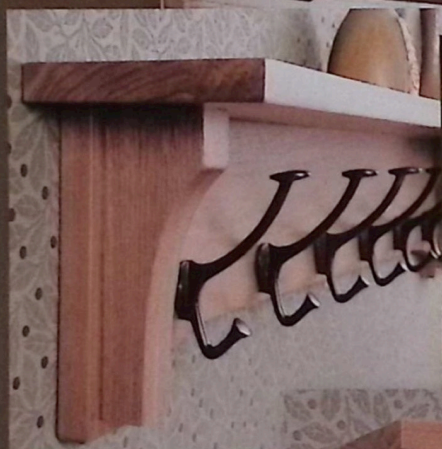


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# INFORMATION FOR YOU

Your name badge is your entry pass to all conference events.

Wear it proudly - or be turned away!

The line for all 8th floor shows each day will form near the glass elevator on the 10th floor. No one entering the 8th floor from any other direction will be allowed in until everyone in line has entered the show. Any change will be posted on the 10th floor.

All events start on time. If you are late, please enter the room quietly - and don't let the door slam.

Cell phones should be on 'Silent' all weekend. Cell phone conversations should be held in private areas.

No flash photography is permitted during the seminars.

Small children hate seminars - and show it.

The Grove Park Inn is a non-smoking facility.

Dining reservations are recommended for dinner (pg. 74).

**No antiques may be brought into the show. Each item leaving the show must have a receipt.**

For safety reasons, strollers are not allowed in the antiques show. You may leave them in the service hallway by the Ticket Booth.

Sunday shuttle busses to the airport leave on time. Allow two hours between hotel departure and your flight.

If you are staying someplace other than the GPI and have made an airport shuttle bus reservation, bring your bags to the GPI bell stand on Sunday. The bus only leaves from the front door of the Great Hall at the GPI.

Checkout has been extended to 12:30pm on Sunday, but to avoid lines we suggest checking out prior to the morning seminars. The bellstand will store your bags for you.

Cabs should be ordered in advance at the bell stand.

Bus tour tables are near the A & C Registration Desk.

Make your GPI room reservation for the Feb. 19 -21, 2016 Arts & Crafts Conference using any house phone. From home call (800) 438-5800.

## Arts and Crafts Collector.com

*"The news every collector needs."*

*Front Cover: Tile setters and stonemasons were the highest paid of the more than 400 men who helped build the Grove Park Inn in 1913. Many had first come to Asheville from northern cities to work on George Vanderbilt's 250-room Biltmore House between 1890-1895, then remained to take part in Asheville's rapid expansion.*

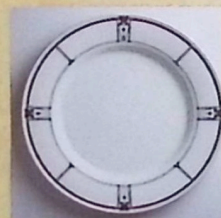
*Back Cover: Construction foreman Oscar Mills had worked for E. W. Grove in Atlanta before agreeing to supervise the building of the hotel. Mills demonstrated no discrimination in hiring the men who worked to complete the Grove Park Inn in little more than twelve months. (For additional information, see "Built For the Ages: A History of the Grove Park Inn" (2013) and "Tales of the Grove Park Inn" (2014), both by Bruce E. Johnson, in the 8th floor Books Show.)*

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# FRIDAY SCHEDULE

9:00 - 10:00am	10:00 - 11:00am	11:00 - 12:00pm	12:00 - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm
		Small Group Discussions (p. 32)			
Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)		Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)	Grove Park Inn Tour (p. 18)
	Biltmore Industries Walking Tour (p.16)				
				Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78)	
Arts & Crafts Jewelry Design with Ron VanOstrand 8:00-11:00am Rhododendron Room M/N, Sammons Wing (p. 75)				Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)	
Designing a Landscape Plan (Group 2) with Paul Duchscherer 8:00am-11:00am Dogwood Room, Sammons Wing (p. 75)				Antiques Show 8th floor, Vanderbilt Wing (p. 76)	
Printmaking Workshop (Part 2) with Laura Wilder 8:00-11:00am Skyline Room Alcove, Sammons Wing (p. 75)				Silent Auction Atrium, 8th fl., Vanderbilt Wing (p. 12)	
Coppersmithing Workshop (Part 2) with Frank Glapa 8:00am-11:00am Laurel - F/G, Sammons Wing (p. 75)				Furniture Demonstrations Wilson Room, Vanderbilt Wing (p. 24)	
Embroidery Workshop with Ann Chaves 8:30am-3:00pm Laurel Room - H/J, Sammons Wing (p. 75)				Embroidery Demonstrations Wilson Room, Vanderbilt Wing (p. 24)	
				Woodworking Demonstrations Outside Wilson Room, Vanderbilt (p. 24)	

Pre-registration was required for all Thursday and Friday workshops. Please check with the staff at the Arts & Crafts Registration Desk (not the instructor!) for any last-minute openings.

# THURSDAY SCHEDULE

Thursday - Friday Schedule

2:00 - 3:00pm	3:00 - 4:00pm	4:00 - 5:00pm	5:00 - 6:00pm	6:00 - 7:00pm	7:00 - 9:00pm
<b>Printmaking Workshop (Part 1)</b> with Laura Wilder 2:00-5:00pm Skyline Room Alcove, Sammons Wing (p. 75)  <b>Designing a Landscape Plan (Group 1)</b> with Paul Duchscherer 2:00-5:00pm Dogwood Room, Sammons Wing (p. 75)  <b>Coppersmithing Workshop (Part 1)</b> with Frank Glapa 2:00-5:00pm Laurel - F/G, Sammons Wing (p. 75)				<b>Craftsman Farms Benefit Banquet</b> Skyline Room (Sammons Wing)	

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# FRIDAY SCHEDULE

3:00 - 4:00pm	4:00 - 5:00pm	5:00 - 6:00pm	6:00 - 7:00pm	7:00 - 8:00pm	8:00 - 9:00pm	9:00 - 10:00pm
Grove Park Inn Tour (p. 18)		Book Club Dogwood Room Sammons (p. 22)		Social Hour Presidents Lounge (Sammons)		
					Seminar: Madeline Yale Wynne & The Women Reformers by Suzanne Flynt.  Heritage Ballroom Sammons Wing (p. 26)	
Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78)						
Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)						
Antiques Show 8th floor, Vanderbilt Wing (p. 76)					Seminar: Kalo & More: The Chicago Metalsmiths by Darcy Evon.  Heritage Ballroom Sammons Wing (p. 26)	
Silent Auction Atrium, 8th floor, Vanderbilt Wing (p. 12)						
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# SILENT AUCTION TO BENEFIT RESEARCH

You can play an important role in furthering your own education and ensuring the future of the Arts & Crafts revival by placing your bids on the items on display in the 8th floor Vanderbilt Wing Atrium. Proceeds from the auction will benefit the non-profit **Arts & Crafts Research Fund**, which makes annual grants to assist individuals researching Arts & Crafts topics. Additional information on the application process is available at [Arts-CraftsConference.com](http://Arts-CraftsConference.com).

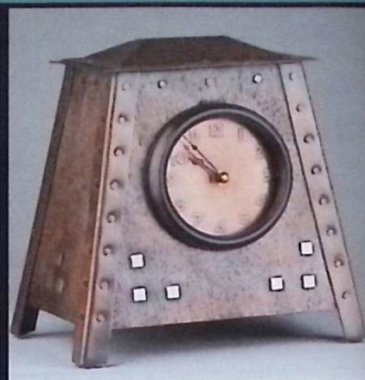
**Location:** 8th Floor Atrium, Vanderbilt Wing

**Drop-Off:** Thursday 8:00am - 6:00pm  
Friday 8:00am - 11:00am

**Bidding:** Friday 1:00pm - 6:00pm  
Saturday Noon - 6:00pm

**Pick-Up:** Sunday 11:00am - 4:00pm

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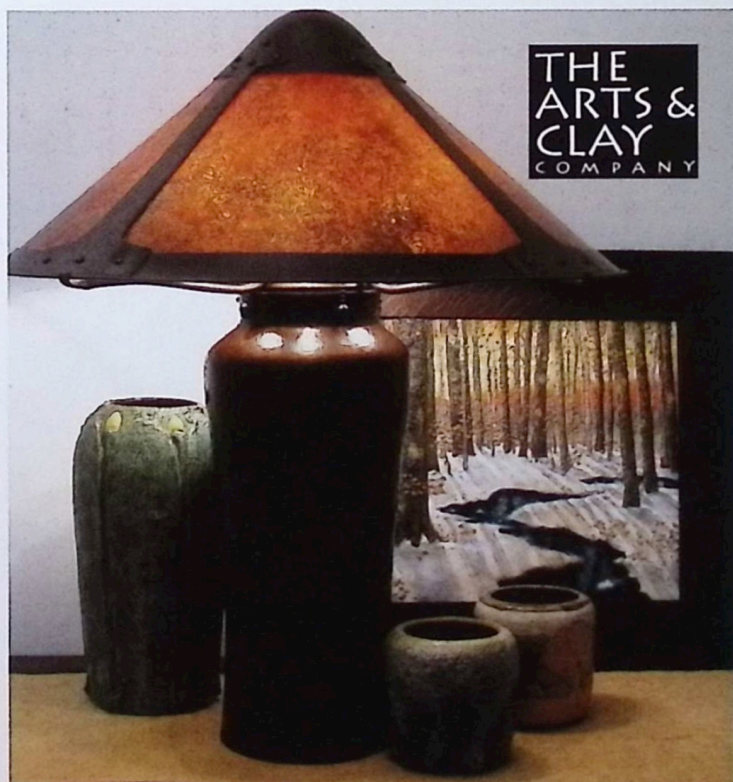
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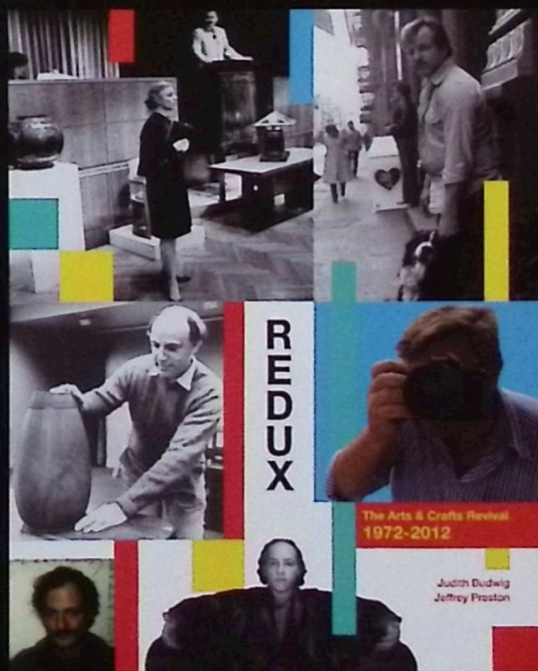
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Andrew Pohjola, August Tiesselinck, Ruth Stensrud and Agatha van Erp in The Dirk van Erp workshop c.1911.



Dirk van Erp's Oakland workshop. Alexander J. Robertson at left, Harry Dixon, second from left, and Dirk van Erp at right c.1909.



Dirk van Erp portrayed by coppersmith Matthew Mackie in The Dirk van Erp Workshop Museum.

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# BILTMORE INDUSTRIES: 1905-2015

## AN A&C ENTERPRISE STILL GOING STRONG

by Bruce Johnson

While the Great Depression, World War II, and the popularity of Mid-Century Modern signaled the demise of nearly every Arts and Crafts firm, one which survived still exists on what originally had been part of the grounds of the Grove Park Inn. Still known today as Biltmore Industries, this cottage endeavor dates back to 1905. It was moved next to the Grove Park Inn in 1917, where it still remains as a popular and highly successful destination, as its original Arts and Crafts buildings have been transformed into an award-winning gallery, two museums, several artisan workshops, and a quaint café, all just a few steps away from the hotel.

In the years shortly after the completion of the Biltmore House in 1895, George and Edith Vanderbilt spent hours exploring the surrounding Blue Ridge Mountains, buying for their northern friends homespun fabrics from the women who lived and worked in mountainside cabins. Their interest in the people of western North Carolina coincided with the arrival in Asheville in 1901 of two recent graduates of the Moody Bible Institute -- Eleanor Park Vance (1869-1954) and Charlotte Louise Yale (1870-1958).

An accomplished woodcarver, Eleanor Vance began teaching the young boys who lived in Biltmore Village outside Vanderbilt's estate how to carve walnut bowls and picture frames. By the end of 1901 Vance and Yale had established the Boys' Club of All Soul's Church, which soon was brought to the attention of Mr. and Mrs. Vanderbilt. In 1905, with the financial support of the Vanderbilts, Eleanor Vance and Charlotte Yale formed what was to be known as the Biltmore Estate Industries.

While many crafts were taught in those early years, the hand weaving of fine cloth,

### Daily Walking Tours from The Biltmore Industries Museum

Friday 10:00am - 11:00am

Saturday 3:00pm - 4:00pm

Sunday 1:00pm - 2:00pm

woodworking, and wood carving proved the most popular and practical. Edith Vanderbilt took a special interest in the possibilities presented by the weaving of homespun fabric for men's suits and women's dresses, even arranging for Yale and Vance to travel to Scotland to learn even more about looms and the art of weaving quality homespun cloth from wool.

George Arthur, who was among the original group who first met in Vance and Yale's small cottage, eventually became the workshop foreman and a nationally recognized craftsman. Under the leadership of Yale and Vance, and with the benevolent guidance of Edith Vanderbilt, Biltmore Estate Industries soon established a reputation for quality craftsmanship of both woodworking and homespun cloth across the country.

By 1916, the eight looms of Biltmore Estate Industries could not meet the demand for their homespun cloth. In addition, their hand-carved walnut and mahogany bowls, candlesticks, bookends, and furniture were selling briskly in their shop in Biltmore Village. The need for additional

space was only partially relieved by moving the woodworkers into another building constructed by George Vanderbilt in Biltmore Village. But at a time when the Biltmore Estate Industries needed additional leadership and business experience, tragedy struck.

In 1914, the 52-year-old George Vanderbilt died from complications related to a recent surgery. Edith Vanderbilt became solely responsible for the sprawling Biltmore Estate and its 800 workers, as well as being a single parent for their 14-year-old daughter Cornelia.

In 1915, Eleanor Vance and Charlotte Yale announced to their staff and to Edith Vanderbilt that they felt they had done all that they could at Biltmore Estate Industries and were moving to Tryon, N.C. to continue their missionary work. There they founded the Tryon Toy-Makers and Woodcarvers and continued to train young men and women of western North Carolina.

(Please turn to page 68.)



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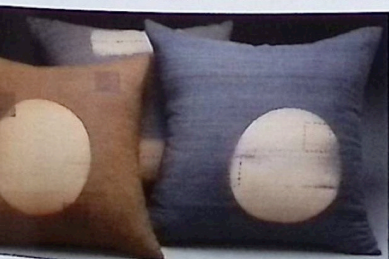
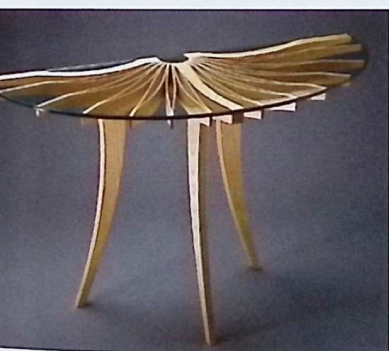


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# GROVE PARK INN WALKING TOURS

## Friday North Fireplace

9:00am - 9:45am

10:00am - 10:45am

Noon - 12:45pm

1:00pm - 1:45pm

2:00pm - 2:45pm

3:00pm - 3:45pm

The Grove Park Inn has undergone many changes since it opened in 1913, but it still retains the heritage, the character, and the charm of the Arts & Crafts movement.

Any other weekend of the year, guests who come to the Grove Park Inn often leave without discovering the hidden history of this fascinating hotel. Fortunately, Sue Angell, an Omni-Grove Park Inn employee who loves to share with us her knowledge of the hotel, has been leading historical walking tours during the Arts & Crafts Conference for several years now - and knows much about its Arts & Crafts heritage.

After meeting at the north fireplace in the Great Hall, Sue will take you on an informative journey through the Grove Park Inn and back in time. You will learn what happened to the original rock pillars, the Roycroft chandeliers, and the Heywood-Wakefield wicker rockers in the Great Hall.

Sue will also take you to the Palm Court, the hotel's second lobby most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils, and see where F. Scott Fitzgerald lived -- and nearly died.

Sue will also share with you stories about some of the Inn's famous guests, along with the feud that developed between owner E. W. Grove and his son-in-law Frederick L. Seely, the man who designed, built, and managed the Grove Park Inn (and who selected its Arts & Crafts furnishings) from 1913-1927. Their feud over ownership of the hotel, which divided the Grove and Seely families for decades, was finally resolved in a St. Louis courtroom.

Autographed copies of Bruce Johnson's books *Built for the Ages: A History of the Grove Park Inn* and his new *Tales of the Grove Park Inn* are available in the 8th floor Books, Magazines & More Show.

Johnson's other G.P.I. book, which was awarded the Thomas Wolfe Literary Award for 2009, entitled *Grove Park Inn Arts & Crafts Furniture*, is also for sale on the 8th floor near the glass elevator.

It explores in detail the role of the Roycrofters and the Arts & Crafts movement in the original design and furnishing of the Grove Park Inn, as well as in the later additions to this historic hotel.

And for a blend of history and mystery, check out Bruce Johnson's first novel, *An Unexpected Guest*, which will take you on your own private tour of the Grove Park Inn on the night of August 27, 1918.

Regardless, before you leave be sure you do some exploring in the Palm Court and down the hallways, where dozens of historic photographs are on display to give you a glimpse back in time.

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(Please board 15 minutes in advance  
at the Sammons Wing entrance.)

Join the Preservation Society on a tour of historic sites and neighborhoods of Asheville. As we have for over two decades, the tour this year will highlight sites of historic and architectural significance. Enhance your conference experience and join the Preservation Society Tour to learn about a collection of these sites. This year's Tour will be an overview of E. W. Grove and his contributions to Asheville with land developments, both residential & commercial. Learn the importance of the first streetcar system in North Carolina. The residential period will explore the Grove Park Historic District and E. W. Grove's application of deed restrictions and the abandonment of the typical street grid patterns.

The commercial period will highlight buildings downtown, including the Grove

Arcade, Battery Park Hotel and surrounding monumental buildings such as the U.S. Post Office/Courthouse, the Flat Iron Building and designs by noted architects William Dodge, Ronald Greene, and Richard Sharp Smith. Commercial & residential spaces will be a part of the downtown guided walking tour. The tour will include on-bus guides who will point out key buildings in Asheville's architectural history, as well as docents to answer questions in the places to be toured. Participants should be able to walk a city block and negotiate stairs.

Advance reservations are required, since seating is limited on each bus. To check on the availability of seats on any of the daily tours (and to confirm your registration), please stop by the Preservation Society's information table near the Arts & Crafts Registration Desk in the Sammons Wing, where you can obtain more information on this year's historic tours. The Sunday tour is the same as the one on Saturday. The cost of the tour is \$35 per person. All proceeds go to



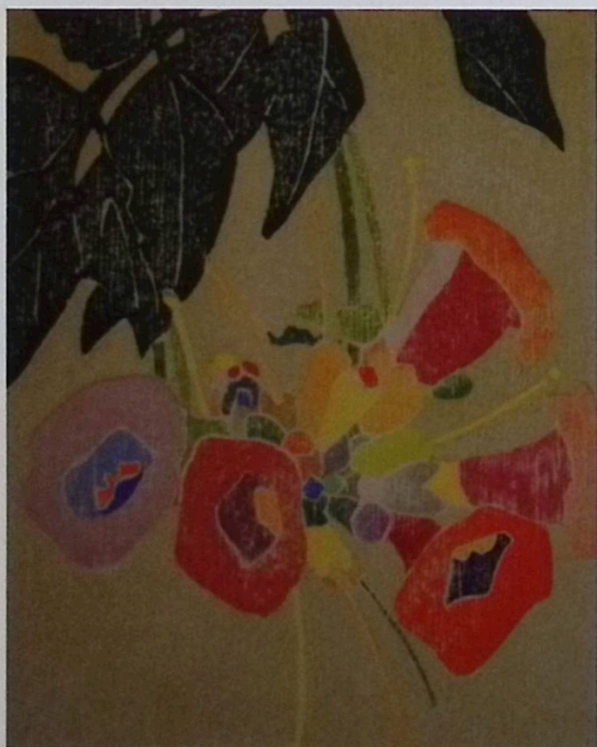
*The Preservation Society office is the former E. W. Grove real estate office (1904) in the E. W. Grove Park just below the Grove Park Inn.*

the Preservation Society to fund their efforts to protect and preserve Asheville and Buncombe County's architectural heritage.

**Please dress appropriately for the weather and wear comfortable shoes, for some walking may be required between the bus and each stop.**

**Tickets will be held for pickup at the Society's table near the Arts and Crafts Registration Desk in the Sammons Wing.**

**Please pick up your reserved tickets at least thirty minutes before your scheduled tour.**



**EDNA BOIES HOPKINS, "Trumpet Vine"**  
color woodcut, c. 1915.

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# BOOK CLUB TO MEET

Friday 4:30 - 5:30pm

*The Women: A Novel*

by T. C. Boyle

Frank Lloyd Wright's turbulently scandalous love life is novelized with flamboyant style by T. C. Boyle in *The Women: A Novel*, published in 2009. There's the Montenegrin beauty Olgivanna Milanoff, the passionate Southern belle Maude Miriam Noel, the tragic Mamah Cheney, and his young first wife, Kitty Tobin, who bore him six children. Blazing with his trademark wit and inventiveness, Boyle deftly captures these very different women and the creative life that swirled around America's most famous architect in all its complexity and emotion.

Saturday 3:00 - 4:00pm

*The Souls of Black Folk*

by W. E. B. Du Bois

So little is discussed within the Arts and Crafts community about the socio-political movements and happenings during the turn of the century, yet it played an important role in the lives of many during that time. *The Souls of Black Folk* is a classic work of American literature by W.E.B. Du Bois. It is a seminal work in the history of sociology, and a cornerstone of African-American literary history. The book, published in 1903, contains several essays on race some of which had been previously published in *Atlantic Monthly* magazine.

Led by 28-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. This year's selections were announced last September, but feel free to drop in even if you did not have a chance to finish (or start?) either of our books. Each of our discussions will take place in the **Dogwood Room**, which is past the Heritage Ballroom and Presidents Lounge (see map on page 88).

## PAINT BY THREADS



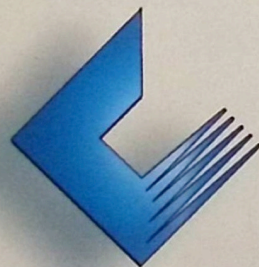
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Visit our booth at the conference in the Grand Ballroom







# ARTS & CRAFTS DEMONSTRATIONS

## Furniture.101

Wilson Room 8th Floor, Vanderbilt Wing

### Friday:

2:00pm "Understanding Arts and Crafts Dyes"  
3:30pm "Become a Furniture Detective"

### Saturday:

2:00pm "Become a Furniture Detective"  
3:30pm "Understanding Arts and Crafts Dyes"  
5:00pm "Basic Furniture Care & Repair"

### Sunday:

Noon "Basic Furniture Care & Repair"  
1:30pm "Understanding Arts and Crafts Dyes"

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## A&C Embroidery Techniques

Wilson Room 8th Floor, Vanderbilt Wing

Join Roycroft Master Artisan Natalie Richards of Paint By Threads for a demonstration of the fine art of hand embroidery. The 20 minute demonstration will provide the beginner and even the most experienced of embroiderers with classic techniques to master and use in your next embroidery project.

Participants will see how to anchor threads without the use of knots, will be introduced to embroidery tools, and will learn basic embroidery stitches used throughout antique and contemporary Arts & Crafts textiles. Both stitches and techniques will be shown during the demonstration, and viewers will feel confident at the end of the demonstration to undertake a beginning embroidery project of their own. No drawing, painting or stitching experience needed! Viewers are also welcome to visit Natalie in her exhibitor booth in the Contemporary Craftsirms Show for follow up questions or to just "talk shop".

<b>Friday</b>	<b>2:30pm</b>	<b>4:00pm</b>
<b>Saturday</b>	<b>1:30pm</b>	<b>4:00pm</b>
<b>Sunday</b>	<b>12:30pm</b>	<b>2:00pm</b>

**Natalie Richards**  
11809 La Costa Ct.  
(951) 545-7451

**Paint by Threads**  
Yucaipa, CA 92399  
natalie@paint-by-threads.com

## "Freestyling the Craftsman Way" Arts & Crafts Woodworking

Outside the Wilson Room 8th Floor, Vanderbilt

Got a question about Arts and Crafts woodworking and joinery? Our resident woodworker Chuck Conner has returned to again demonstrate classic Arts & Crafts joinery techniques in the Contemporary Craftsirms Show, dubbing this year's demonstrations as "free styling -- the craftsman way." As always, he will also be answering all of your questions.

This year Chuck will again be at the end of the 8th floor hallway in an open location outside the Wilson Room, where he will be demonstrating various woodworking joints utilized by Arts and Crafts woodworkers. Chuck will also show and explain the importance of quartersawn boards, demonstrating how the dramatic flake is revealed when a board is cut in a special way.

Regardless whether you are a budding woodworker or a furniture collector, you will enjoy the education you will receive just watching Chuck Conner for a few minutes. Stop by his booth during show hours for one of his informal demonstrations -- or ask him a question -- and you will walk away with more knowledge to use in your collecting.

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Friday Seminars:

8:00pm - Heritage Ballroom

## MADELINE YALE WYNN AND THE WOMEN RE- FORMERS

- Suzanne Flynt



Suzanne L. Flynt of Dummerston, Vermont, is the curator of the Memorial Hall Museum in Deerfield, Massachusetts. Her recently-published *Poetry to the Earth: The Arts and Crafts Movement in Deerfield* was written to accompany the exhibition "Skilled Hands and High Ideals: The Arts and Crafts Movement in Deerfield" at Memorial Hall Museum. Her earlier publication *The Allen Sisters: Pictorial Photographers 1885-1920* was awarded the Historic New England Book Prize in 2002. Suzanne is currently the Board President at the Brattleboro Museum and Art Center in Brattleboro, Vermont. She will be signing copies of *Poetry to the Earth* in the 10th floor Books, Magazines & More Show on Saturday from 2:00-3:00pm.

---

9:00pm - Heritage Ballroom

## KALO & MORE: THE CHICAGO METALSMITHS

- Darcy Evon



Darcy L. Evon is the author of *Hand Wrought: Arts and Crafts Metalwork and Jewelry 1890-1940*. A freelance author and Chicago historian, Ms. Evon frequently speaks on the Chicago Arts and Crafts movement, and serves as the historian for the Kalo Foundation in Park Ridge. Ms. Evon currently works for the University of Illinois at Chicago and is a former columnist for the *Chicago Sun-Times* and Publisher of *I-Street Magazine* for entrepreneurs. Ms. Evon is a member of the Chicago Innovation Awards Advisory Board, the Executives Club, and the Economic Club of Chicago. She has published hundreds of articles on business, technology, entrepreneurship, and the Arts and Crafts movement. She lives in Chicago and can be contacted at [darcyevon@sbcglobal.net](mailto:darcyevon@sbcglobal.net). Copies of her book will be available at Parchment Press in the 8th Floor Books, Magazines & More Show.





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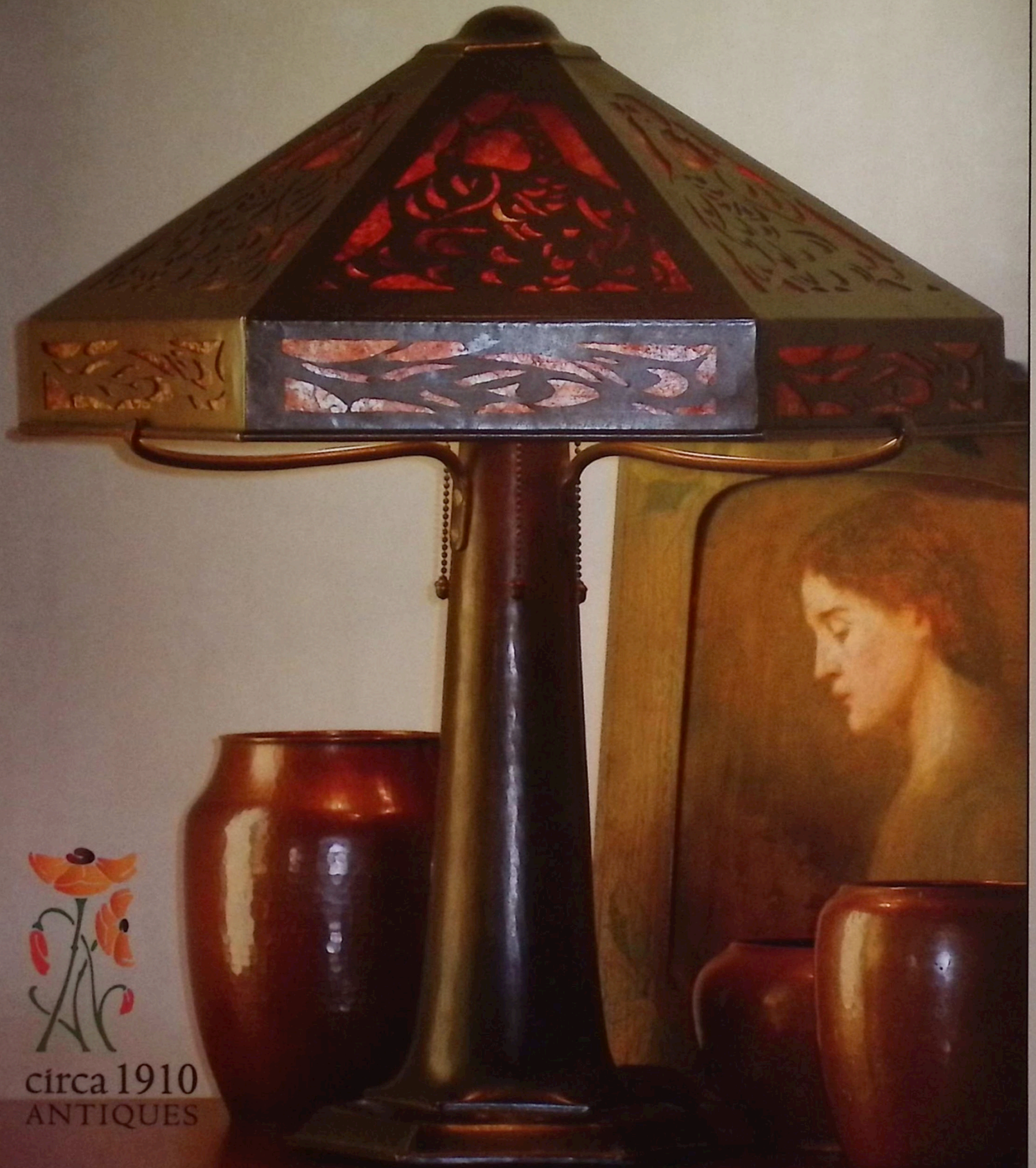
Carpet: The Black Tree (PC-37A) Image: David & Sharon Hanson-Bohne, Eagan, MN (Winners of 2009 Rug Inspired Design Contest)



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# BOOK SIGNINGS

10th Floor: Books, Magazines & More Show

**Building Classic Arts & Crafts Furniture: Shop Drawings For 33 Traditional Charles Limbert Projects** by Michael Crow, Speaker.  
Friday 4-5:00pm; Saturday Noon-2:00pm; Sunday Noon-2:00pm.

**Redux: The Arts & Crafts Revival, 1972-2012** by Judith Budwig, former seminar speaker, and Jeffrey Preston. (Show Price: \$35.)  
Friday 1-4:00pm; Saturday Noon-4:00pm; Sunday Noon-4:00pm.

**Poetry to the Earth: The Arts and Crafts Movement in Deerfield** by Suzanne Flynt, Seminar Speaker. Saturday from 2:00-3:00pm.

**The Manufacture of Arts & Crafts Furniture By Gustav Stickley** by W. Michael McCracken, Seminar Speaker.  
Saturday 4:30-5:30pm in the 8th floor Parchment Press booth.

**Norma Bassett Hall** by Joby Patterson. Friday 4:00-6:00pm;  
Saturday 3:00-5:00pm; Sunday 2:00-3:00pm.

**Dirk van Erp** - Two new books by Gus Bostrom in the California Historical Design booth in the Antiques Show.

*Parchment Press and Knock On Wood Publications will have other autographed books in the 8th floor Books Show.*

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##### at the Folk Art Center

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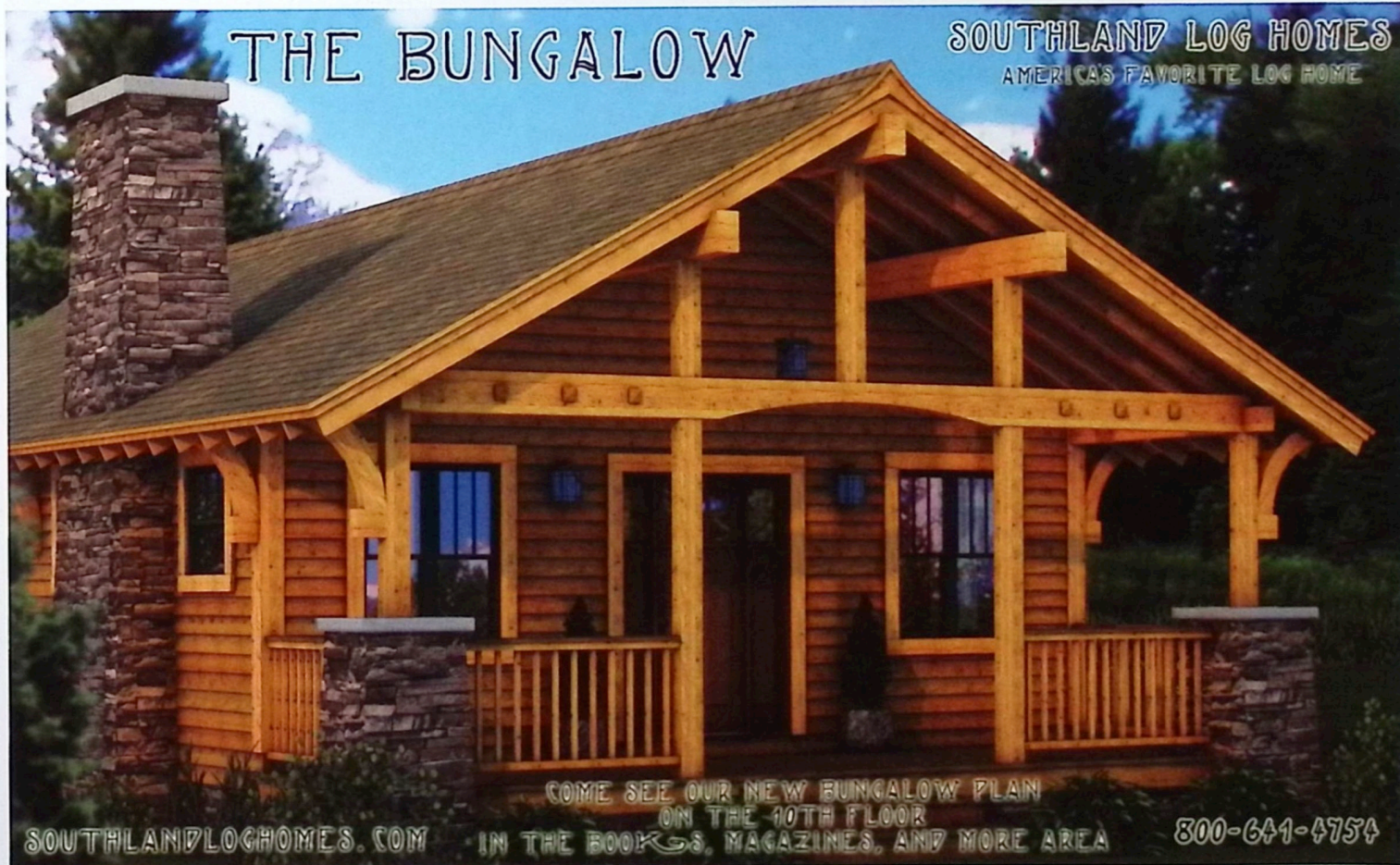
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# SMALL GROUP DISCUSSIONS

One of the most popular aspects of this conference are our daily Small Group Discussions, which provide us with the opportunity to sit down with other Arts & Crafts enthusiasts who share our passions and our interests. We purposely schedule several of these simultaneously to keep the numbers small so that the discussions are personal and lively. The meeting rooms are also small, so arrive early -- and have a second choice ready if needed. Our wonderful discussion leaders are volunteers, not seminar presenters, so they will ask you to share your experiences and your opinions. The hotel map is on page 88.

## Friday 11:00am - Noon

**Help For New Art Pottery Collectors**  
with Allan Wunsch.  
Skyline Room A (Sammons Wing)

**Finding the 'Art' in Arts and Crafts**  
with Steve Thomas.  
Skyline Room B (Sammons Wing)

**Collecting J.M. Young Furniture**  
with N. Gordon Gray.  
Presidents Lounge (Sammons Wing)

**Edward Curtis and Early Arts and Crafts Photography** with Paul Unks.  
Heritage Ballroom A (Sammons)

**New Collectors Only**  
with Michael McCracken.  
Heritage Ballroom C (Sammons)

**Appreciating A & C Metalware**  
with Darcy Evon. Elaine's (Take glass elevator to 6th floor in Vanderbilt Wg.)

**The Arts & Crafts Movement:  
What Have We Learned -- and  
Where Are We Headed?**  
with Andre Chaves and Dianne Ayres.  
Rhododendron K/L Rm. (Sammons)

## Saturday 4:30 - 5:30pm

**Appreciating Arts & Crafts Leather**  
with Jessica Greenway.  
Skyline Room A (Sammons Wing)

**Problems - and Solutions - In  
Restoring Your Arts & Crafts House**  
with Gary Haynes & Jim McCord.  
Skyline Room B (Sammons Wing)

**Furniture.101 - A Walking Tour of the  
Grove Park Inn's Collection** with Jill  
Thomas Clark. Starts at Presidents  
Lounge, end of the Sammons Wing.

**Astonishing Women of the A&C  
Movement** with Pat Bartinique.  
Dogwood Room (Sammons)

**The Politics of Preservation**  
with Curt Maranto, Executive Director  
of the Roycroft Campus. Laurel F/G  
(Sammons Wing)

**Advice for New Furniture Collectors**  
with Ralph Milner and Rick Taylor.  
Laurel H/J (Sammons Wing)

## Sunday 12:30 - 1:30pm

**Remuddling, Remodeling or Restoration -- And the Price Tags for Each**  
with Norman Blankenship.  
Skyline Room A (Sammons Wing)

**Let's Talk Art Pottery**  
with Patti Bourgeois.  
Skyline Room B (Sammons Wing)

**So, What Is the A&C Philosophy?**  
with Pat Bartinique.  
Dogwood Room (Sammons Wing)

**Remembering Kitty Turgeon**  
with Kathie Aspaas.  
Laurel F/G Room  
(Sammons Wing)

**Appreciating Woodblock Prints**  
with Joby Patterson.  
Laurel H/J Room (Sammons Wing)

**Charles Limbert Furniture**  
with David Van Epps.  
Rhododendron K/L Rm. (Sammons)

## PLUS MORE ON SATURDAY:

### "Mr. Stickley's Craftsman Homes"

with author Ray Stubblebine  
representing  
The Stickley Museum at Craftsman Farms  
In conjunction with the museum's  
Display case exhibit in the Great Hall.

Saturday 2:30 - 3:30 Skyline Room - A

### "Arts and Crafts In the South"

with Lynne Poirier-Wilson

Saturday 2:00 - 3:00  
at the

Biltmore Industries Museum

(Less than 5 minutes from the shows; see page 16.)



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# SATURDAY SCHEDULE

9:00 - 10:00am	10:00 - 11:00am	11:00 - 12:00pm	12:00 - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm
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**Seminar:**  
*Playing With Fire:  
 Pottery Glazes of the  
 A&C Movement*  
 by James Haggerty  
 Heritage Ballroom  
 Sammons (p. 36)

**Seminar:**  
*From Unique to  
 Standardized:  
 The Evolution of  
 Stickley Furniture*  
 by Michael  
 McCracken  
 Heritage Ballroom  
 Sammons (p. 36)

<b>Antiques Show</b> 8th floor, Vanderbilt Wing (p. 76)	
<b>Contemporary Craftsirms Show</b> 8th floor, Vanderbilt Wing (p. 78)	
<b>Books, Magazines &amp; More Show</b> 8th & 10th floors, Vanderbilt (p. 80)	
	<b>Preservation Society</b> Sammons Wing Entrance 1:00-4:00pm
<b>Silent Auction</b> Atrium, 8th floor, Vanderbilt Wing (p. 12)	
<b>Embroidery Demonstrations</b> Wilson Room, 8th fl., Vanderbilt Wing (p. 24)	
<b>Woodworking Demonstrations</b> Outside Wilson Room, 8th fl., Vanderbilt (p. 24)	
<b>Furniture Demonstrations</b> Wilson Room, 8th fl., Vanderbilt Wing (p. 24)	

## A Special Thanks to:

- our Small Group Discussion leaders
- our Demonstrators
- our Workshop Teachers
- our Seminar Presenters
- donors and bidders in the  
Silent Auction  
in support of the  
Arts & Crafts Research Fund
- our Catalog Advertisers
- the American Art Pottery Association
- the Stickley Museum at Craftsman Farms

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## Don't Forget:

The Continental Breakfast for Attendees  
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 Presidents Lounge,  
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 Saturday and Sunday mornings.  
 It replaces the buffet of previous years.

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*Detailed dining information  
 can be found on Page 74.*



# SATURDAY SCHEDULE

3:00 - 4:00pm	4:00 - 5:00pm	5:00 - 6:00pm	6:00 - 7:00pm	7:00 - 8:00pm	8:00 - 9:00pm	9:00 - 10:00pm																				
<b>Antiques Show</b> 8th floor, Vanderbilt Wing (p. 76)			<table><tr><td><b>Social Hour</b> Presidents Lounge (Sammons Wing)</td><td rowspan="10"><b>Saturday Night Seminar &amp; Documentary Movie:</b>  8:00-8:30 <i>Frederick Law Olmsted Comes to Asheville</i> by Bruce Johnson  8:30-9:30 Movie: <i>Frederick Law Olmsted: Designing America</i> A PBS Documentary (Heritage Ballroom, page 38.)</td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr><tr><td colspan="2"></td></tr></table>				<b>Social Hour</b> Presidents Lounge (Sammons Wing)	<b>Saturday Night Seminar &amp; Documentary Movie:</b>  8:00-8:30 <i>Frederick Law Olmsted Comes to Asheville</i> by Bruce Johnson  8:30-9:30 Movie: <i>Frederick Law Olmsted: Designing America</i> A PBS Documentary (Heritage Ballroom, page 38.)																		
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<b>House Tour</b> (p. 20)		<b>Small Group Discussions</b> (p. 32)																								
<b>Tour: Biltmore Industries</b> (p. 16)																										
<b>Silent Auction</b> Ends at 6:00pm!																										
<b>Book Club</b> (p. 22)																										
<b>Embroidery Demonstrations</b> Wilson Room, 8th fl., Vanderbilt Wing (p. 24)																										
<b>Woodworking Demonstrations</b> Outside Wilson Room, 8th fl., Vanderbilt (p. 24)																										
<b>Furniture Demonstrations</b> Wilson Room, 8th fl.,Vanderbilt Wing (p. 24)																										

# “Why Risk It?”

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**Asheville Art Museum Event**  
 Departs Sammons Wing (p. 58)

**“Why Risk It?”**

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**The Silent Auction closes at 6:00p.m. on Saturday!**

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Saturday Seminars:

9:00am - Heritage Ballroom

## PLAYING WITH FIRE: POTTERY GLAZES OF THE A&C MOVEMENT

- James Haggerty



James Haggerty is known for his finely crafted forms and mastery of glaze chemistry. Ceramics became his passion early after he took a class at the age of thirteen, and by age fifteen he was the youngest student to take Vivika Heino's glaze calculation class. After high school, James worked for Santa Barbara Ceramic Design, formulating glazes and managing production. He attended the California College of Arts and Crafts, and the Otis Parsons Art Institute, where he received a BFA, then went on to California State University at Long Beach, where he worked on his masters and taught glaze chemistry. His work has been displayed in prominent museums and galleries, including the Smithsonian Institution and the Museum of Decorative Arts in Paris, and was also featured in the motion picture *Ghost*.

10:00am

Heritage Ballroom

## FROM UNIQUE TO STANDARDIZED: THE EVOLUTION OF STICKLEY FURNITURE

- Michael McCracken



Michael McCracken retired from Georgia Tech in 2014 as a Principal Research Scientist Emeritus. Michael and his wife, Dr. Je' McCracken, have been collecting and studying the American Arts & Crafts movement for over 40 years. Their current research continues to be focused on the business operations of Gustav Stickley's company and the other companies founded by the Stickley brothers. That research led to his book *The Manufacture of Arts and Crafts Furniture by Gustave Stickley* (available for purchase on the 8th Floor Books Show in the Parchment Press Booth), a talk on his research at the 2010 Grove Park Inn Conference, articles in *Style 1900* magazine, and several Small Group Discussions at previous Grove Park Inn conferences. Michael's dedication was recognized and furthered with a grant from the Arts & Crafts Research Fund.



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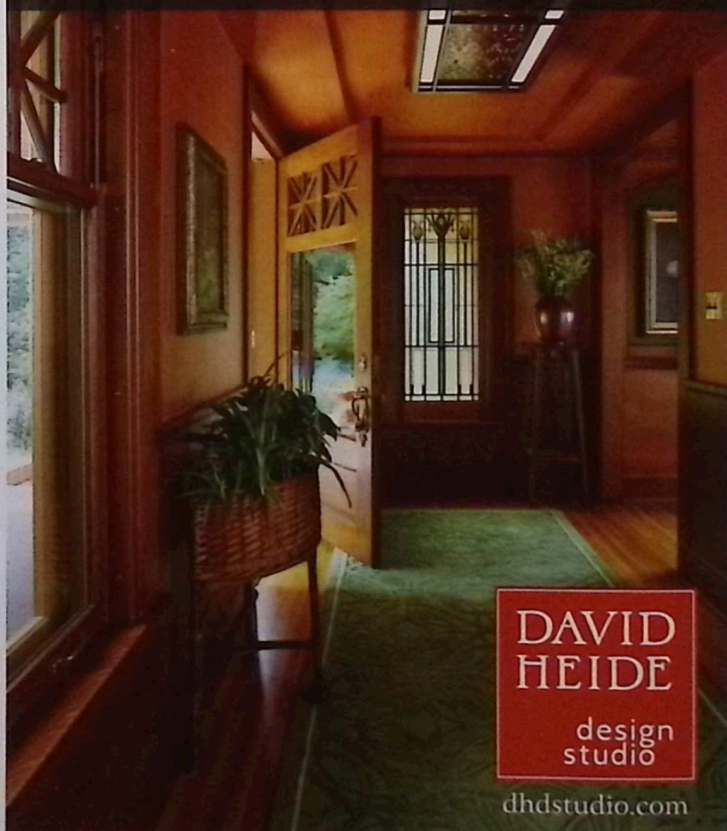


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# *Frederick Law Olmsted: Designing America*

In 1913 the city of Asheville had a population of but 20,000 people, yet boasted the finest examples of both the established high-Victorian style of architecture and the upstart Arts and Crafts. Ironically, both the Biltmore House and the Grove Park Inn had been constructed by part-time residents, yet more than a century later the legacies which George Vanderbilt and Edwin Wiley Grove each left behind continue to exert a powerful influence on the city and its residents.

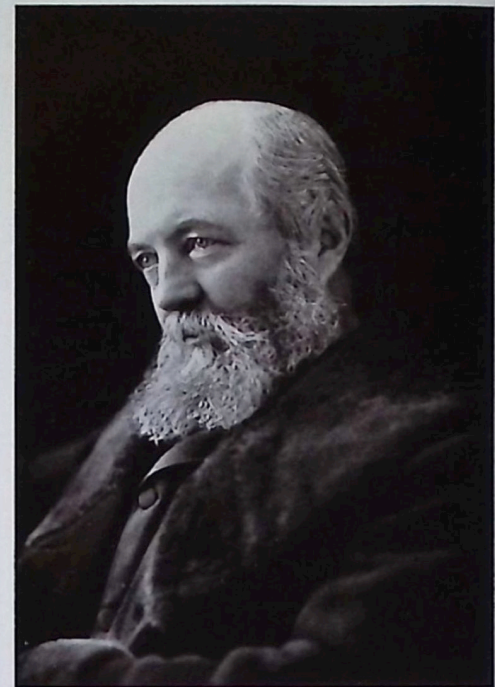
George Vanderbilt had arrived in Asheville in 1888, escorting his mother who had come south seeking relief from the polluted air of Manhattan. Vanderbilt, who had recently inherited more than 10 million dollars from his father's estate, elected to establish a winter residence south of the city, buying up 146,000 acres of forest and farmland while commissioning Richard Morris Hunt to design a 250-room French chateau -- today still considered the largest private residence in the entire United States.

The challenge of taming the unruly and ill-kept collection of farms

which Vanderbilt had purchased, then transforming them into an attractive and productive estate fell to none other than Frederick Law Olmsted (1822-1903). Like Richard Morris Hunt, Frederick Law Olmsted was nearing the end of his career, one which had produced major public parks and walkways for the residents of Brooklyn, Chicago, Buffalo, Montreal, Louisville, and a host of other cities. At the time, Olmsted was best known for designing the capitol grounds in Washington, as well as Manhattan's Central Park.

Now considered the Father of Landscape Architecture, Frederick Olmsted had earlier served as a seaman, a retail merchant, and a journalist. In 1859, at the age of 37, he married his brother's widow, adopted her three children (his nephews), and had two more children of their own. As a journalist he carved out a reputation for his reporting on the economic state of the pre-Civil War South and of the development of Texas.

It was Andrew Jackson Downing, a leading proponent of the field landscape architecture, who introduced Olmsted to his future partner, Calvert



Vaux. After Downing perished in 1852 in a tragic steamboat explosion, Vaux asked Olmsted to join him in the design competition for Central Park. While Vaux appreciated Olmsted's worldly experience and his social theories, Olmsted had no prior landscape experience and is believed to have been chosen by Vaux for his political connections in New York City.

Vaux and Olmsted won the competition in 1858, but, much to Vaux's surprise, Olmsted rose to become the person most often credited with the design and construction of Central Park. While the idea seems anything but revolutionary today, Olmsted insisted on designing and maintaining Central Park for the use of all citizens, regardless of their social class. Prior to his involvement in Central Park, others in this profession were considered glorified gardeners, a term Olmsted hated.

(Please turn to page 70.)

Left: A pergola on the Biltmore Estate.

Top: Frederick Law Olmsted.

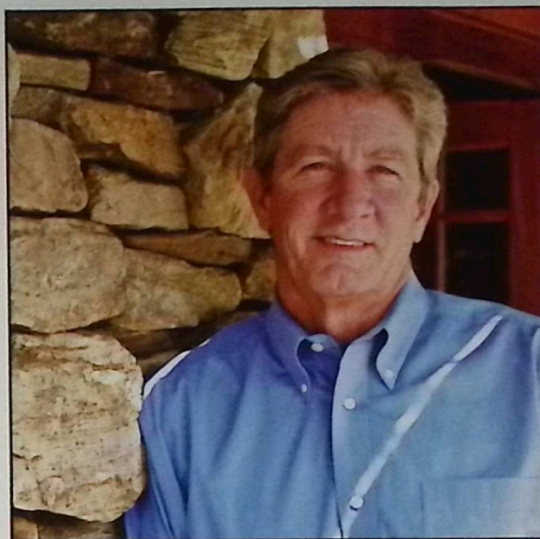




Saturday Night Seminar:  
8:00pm - Heritage Ballroom

## FREDERICK LAW OLMSTED COMES TO ASHEVILLE

- Bruce Johnson



Bruce Johnson has been directing the National Arts & Crafts Conference since 1988, the year he also wrote his first book on the Arts & Crafts movement. In addition to his writing, Bruce publishes the weekly news website [ArtsAndCraftsCollector.com](http://ArtsAndCraftsCollector.com) and serves as the corporate spokesperson for the Minwax Company. He has just completed his book *Grant Wood: The Nineteen Lithographs*, and is now at work on his next history, entitled *From Mountain Crafts to Arts & Crafts: The Story of Biltmore Industries, Tryon Toymakers, and the Artisans' Shop*. Bruce lives and works on a small farm outside Asheville with his wife Leigh Ann and their assortment of pets. Autographed copies of his books can be found next to the Silent Auction in the 8th floor Books, Magazines & More Show.



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# GREAT HALL EDUCATIONAL DISPLAYS

The Stickley Museum Presents:

## "Mr. Stickley's Craftsman Homes"

As a continuation of their series of annual exhibits assembled only for the National Arts and Crafts Conference, the members and staff of the Stickley Museum at Craftsman Farms have again selected one aspect of Gustav Stickley's life and career to highlight in their display in the Great Hall.

After introducing a new style of furniture to America's rising middle class, Gustav Stickley and his architects designed more than 200 Craftsman homes, making plans available through his magazine *The Craftsman*. As author and exhibit co-curator Ray Stubblebine (along with Mitch Coddington) noted in his book *Stickley's Craftsman Homes*, "these Craftsman plans offered the average American family a house that was a *home*, based on the bedrock virtues of beauty, simplicity, utility, and organic harmony."

Like his furniture designs, Stickley sought "to teach that beauty does not imply elaboration or ornament; to employ only those forms and materials which make for simplicity, individuality, and dignity of effect."

Be sure to take advantage of this rare opportunity to view several items on loan from private collections of Gustav Stickley's promotional brochures and related materials, including books Stickley used to promote his house designs, plus some original blueprints and line illustrations. Craftsman House #78, designed in 1909, will be featured, showing how it was originally intended, in comparison to how it was built and what it looks like today.

And before leaving, please stop by the Stickley Museum at Craftsman Farms information table outside the 8th floor antiques show and express your appreciation by becoming a member this weekend. Your support of Craftsman Farms will enable the staff and volunteers to continue to move forward in fulfilling Gustav Stickley's dream of the Farms being an education center for the study, appreciation, and enjoyment of the Arts and Crafts movement.

Ray Stubblebine will also be leading a **Small Group Discussion** on this same topic on Saturday afternoon from 2:30-3:30 in Skyline Room "A" in the Sammons Wing. A map of the hotel is available on page 88.

The American Art Pottery  
Association Presents:

## "Glazes & Decorations"

Each year the officers and volunteers of the American Art Pottery Association assemble for us in the Great Hall an exhibit that relates to one of the conference seminars, in this case James Haggerty's *Playing With Fire: Pottery Glazes of the Arts and Crafts Movement*, which will be presented on Saturday morning at 9:00am.

Mysterious, elusive, sometimes changing with the angle of the sun's rays, the glaze which coats each piece of pottery can elevate it from strictly utilitarian to an art form worthy of study and admiration when displayed on an oak sideboard or fireplace mantle.

While pottery forms at times seem to teeter on repetition, their glazes and decorations are both unique and ever-changing. From Hugh Robertson's pursuit of the elusive Chinese ox-blood red glaze to the matte green glazes of Grueby, Hampshire, and Teco, art potters never stopped experimenting with their glaze formulas. And when a stunning glaze is combined with a delicate, artistic decoration, whether it be an iris from Rookwood or a geometric design from Marblehead, the result is simply breathtaking.

The American Art Pottery Association's display of various glazes and decorations of the Arts and Crafts era came not from a museum, but from individual pottery collections belonging to the association's members and volunteers. This display will never again be duplicated, so be sure to take advantage of this rare opportunity to study a number of glazes and decorations from numerous art potteries.

In addition, please stop by the AAPA booth on the 10th floor next to the glass elevator in the Vanderbilt Wing, thank the volunteers at their table, and become a member this weekend. They will have copies of recent issues of the *Journal of the American Art Pottery Association* for you to browse -- one of the perks of being a member of the American Art Pottery Association.

In addition, on Sunday afternoon from 12:30-1:30pm, AAPA volunteer Patti Bourgeois will be leading a **Small Group Discussion** entitled *Let's Talk Art Pottery* in Skyline Room "B" in the Sammons Wing.





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# SUNDAY SCHEDULE

9:00 - 10:00am	10:00 - 11:00am	11:00am - Noon	Noon - 1:00pm	1:00 - 2:00pm	2:00 - 3:00pm
<b>Seminar:</b> <i>The Mysterious Mr. Limbert</i> by Michael Crow  Heritage Ballroom Sammons (p. 46)					
		<b>Antiques Show</b> 8th floor, Vanderbilt Wing (p. 76)			
		<b>Contemporary Craftsirms Show</b> 8th floor, Vanderbilt Wing (p. 78)			
	<b>Seminar:</b> <i>The Odd Couple: M. Louise Stowell and Harvey Ellis</i> by Susan Futterman  Heritage Ballroom Sammons (p. 46)	<b>Books, Magazines &amp; More Show</b> 8th & 10th floors, Vanderbilt Wing (p. 80)			
		<b>Preservation Society Bus Tour 12:30pm - 3:30pm</b> Sammons Wing Entrance (p. 20)			
		<b>Furniture Demonstrations</b> Wilson Room, Vanderbilt Wing. (p. 24)			

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**See you in 2016!**

**Small Group Discussions**  
 12:30 - 1:30pm  
 (p. 32)

**Embroidery Demonstrations**  
 Wilson Room, Vanderbilt Wing. (p. 24)

**Woodworking Demonstrations**  
 Outside Wilson Room, Vanderbilt (p. 24)

## “Why Risk It?”

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**Wake Up  
Monday Mornings  
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# SUNDAY SCHEDULE

3:00pm - 4:00pm

**Antiques Show**  
8th floor, Vanderbilt Wing (p. 76)

**Contemporary Craftsfirms Show**  
8th floor, Vanderbilt Wing (p. 78)

**Books, Magazines & More Show**  
8th & 10th floors, Vanderbilt Wing (p. 80)

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(all free - see pages 16 - 17)

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Sunday Seminars:  
9:00am  
Heritage Ballroom

## THE MYSTERIOUS MR. LIMBERT

- Michael Crow



Michael Crow writes and teaches about furniture construction and design history. He is the author of *Building Classic Arts & Crafts Furniture: Shop Drawings for 33 Traditional Charles Limbert Projects* and *Making Mid-Century Modern Furniture* (forthcoming, 2015) and contributes to woodworking and homebuilding magazines. His recent articles include "Classic Limbert Bookcase" (on reproducing the No. 367 bookcase) and "Building a Privacy Fence With Character." Originally drawn to the inspired minimalism of Shaker forms, Michael began building in the Arts & Crafts style to furnish his own Craftsman bungalow. He can often be found working on his home or building furniture for it. You can follow his work at [www.1910craftsman.com](http://www.1910craftsman.com). Michael will be signing copies of his book each day of the conference. See page 29 for times.

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10:00am  
Heritage Ballroom

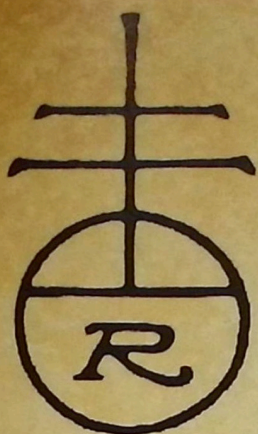
## THE ODD COUPLE: M. LOUISE STOWELL AND HARVEY ELLIS

- Susan Futterman



Susan Futterman has long been active in the Pasadena Arts and Crafts community. Several years ago she became captivated by the work of Pasadena printmaker Frances Gearhart, which led to her co-curating the exhibition, *Behold the Day: The Color Block Prints of Frances Gearhart*. While researching Gearhart, she discovered an unfinished, unpublished children's book titled, *Let's Play*, by the Gearhart sisters, which she brought to life through The Book Club of California. She is currently working on a book on the Two Red Roses Foundation's collection of wood block prints from the Arts and Crafts period.





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# THE FRANK LLOYD WRIGHT TRUST: GATEWAY TO CHICAGO & THE WORLD

by Sarah Rogers Morris

In 1974, a group of visionary and tenacious individuals banded together to save Frank Lloyd Wright's former home and studio in Oak Park, a suburb of Chicago. Designed and built in 1889 with a loan from Wright's employer, architect Louis Sullivan, the house and adjoining studio mark the birthplace of Prairie style architecture, the first distinctly American design vocabulary. Wright practiced architecture for more than 70 years, with roughly a quarter of his life's work from the Home and Studio. Wright lived in the house until 1909, after which the house was reconfigured into apartments and remodeled multiple times. The Frank Lloyd Wright Trust, established as the Frank Lloyd Wright Home and Studio Foundation, grew out of a grassroots movement to restore the Home and Studio to its appearance in 1909, open the site for tours, and to tell the story of Wright's productive early life and career.

More than forty years later, the Trust remains a pillar of Oak Park's esteemed architectural heritage. It also has grown significantly and now offers tours at five Wright-designed sites in and around Chicago:

- **The Home and Studio**, a site of early architectural experimentation for Wright;



- **Unity Temple**, a striking Unitarian church just blocks away from the Home and Studio;
- **Robie House**, a masterpiece of Prairie style architecture on the campus of the University of Chicago in Hyde Park;
- **The Rookery**, an early skyscraper with a luminous light court renovated by Wright in 1905; and
- **Bach House**, a transitional structure with a strong sense of geometry, dramatic cantilevers and fine art glass windows.

The Trust welcomes more than 140,000 visitors from around the world to its sites annually and plays a central role in introducing Wright's genius to a local, national and international audience.

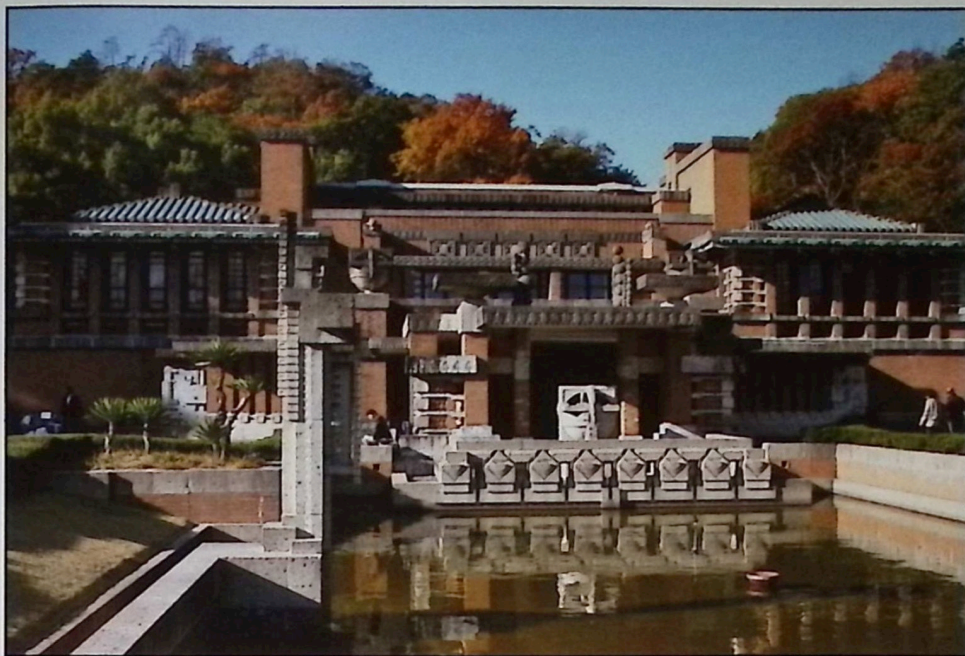
## Wright Plus Housewalk: Walk Right In

Wright's Home and Studio is part of a rich architectural landscape. Chicago boasts the densest concentration of Wright-designed houses in the world, and Oak Park, which was settled in the 1830s, is home to an array of historically and aesthetically significant houses in the Prairie, Queen Anne, Arts and Crafts and Stick styles. Architecture enthusiasts have the unique opportunity to explore other of Wright's residential designs, as well as those of his contemporaries, at Wright Plus, the Trust's festive annual Architectural Housewalk.

The Trust will host its 41st Wright Plus Housewalk on May 16, 2015. Private houses in Oak Park and nearby Riverside, Illinois will open their doors to ticket-holders for the occasion. Proceeds from the housewalk support the Trust's mission to renew the vision of







Frank Lloyd Wright through programs, restoration projects and educational initiatives. Several of the houses on the 2015 program have never before been featured on Wright Plus.

The following houses will be included in this year's housewalk:

- **Avery Coonley Residence** (Riverside, Illinois): The focal point of an expansive estate designed by Wright in 1908.
- **Coonley Stables** (Riverside, Illinois): Located on the Avery Coonley estate, the Coonley Stables were designed by Wright in 1911. They were rescued from demolition and converted into a residence in the 1950s.
- **Oscar B. Balch House** (Oak Park, Illinois): Designed by Frank Lloyd Wright in 1911, the Balch House features Prairie elements that combine with the innovations of Wright's later career.
- **Ernest Hemingway Boyhood Home** (Oak Park, Illinois): A stucco Prairie style residence, designed in 1906 by Henry G. Fiddelke, and the childhood home of one of the most important writers of the 20th century.
- **Rothermel-Herron House** (Oak Park, Illinois): A landmark, half-timbered residence designed in 1888 and expanded by the respected Prairie School architecture firm of Tallmadge & Watson in 1924.
- **Paul Blatchford House** (Oak Park, Illinois): An intriguing Stick style building with intricate woodwork and decorative glass, the Blatchford House was designed in 1887.

For those looking for greater exposure to Wright's tremendous architectural achievements during the Housewalk weekend, the Trust will offer daylong trips to Wright-designed sites beyond Chicago. Luxury coach will transport guests to the B. Harley Bradley House in Kankakee, Illinois, and the S.C. Johnson Administration Building and Research Tower in Racine, Wisconsin. Both tours are offered Friday, May 15 and Sunday, May 17.

Ultimate Plus, an extended weekend of one-of-a-kind architectural experiences, offers a fully immersive experience consisting of intimate dinners in Wright-designed homes, including Wright's William E. Martin House; prior-

ity entrance to Wright Plus sites; VIP access to a cocktail reception at the Rookery; and accommodations in Oak Park's historic Carlyle Inn.

For more information about the Wright Plus Housewalk, visit [flwright.org](http://flwright.org).

The Frank Lloyd Wright Trust's reach extends far beyond the greater Chicago area through its Travel Wright program. Travel Wright orchestrates trips to sites around the world. On these excursions, travelers enjoy exclusive access to some of the most important architecture of the 20th century, as well as buildings from previous eras that were key influences. Add curator-led tours and fine regional cuisine for a once-in-a-lifetime experience.

Risa Sekiguchi, the Trust's Travel Manager, who has led trips across the United States, Europe and Japan, describes Travel Wright as an unparalleled experience that puts Wright's architecture into a global context. "We are so lucky to have rare insider access to private homes, temples and other buildings that are not typically open to the public," she says. "We also try to build in stays at historic hotels and inns because you can learn so much more about a space by inhabiting it."

*(Please turn to page 63.)*

*Left top: FLW Home and Studio (Oak Park). Lower left: Avery Coonley House (Chicago). Top: FLW's Imperial Hotel (Japan) Below: The famed Red House by William Morris (England).*





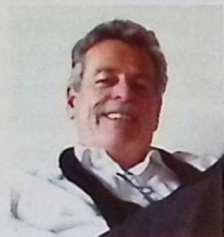
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# IN EVERY SEASON: THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

by Vonda Givens,  
Executive Director

Craftsman Farms' historic significance is fundamentally tied to Gustav Stickley's Arts and Crafts vision. The values at the core of the Arts and Crafts movement drove every aspect of the property's development. At the Museum today, we encourage visitors to recognize the influence of the movement on details, both large and small, across the site. We focus on connecting back to Stickley's overall vision. A significant part of making that connection is remembering that Craftsman Farms was a working farm.

Though nearby property-owners typically dabbled in farming, Stickley launched Craftsman Farms as a fully-functioning farm. Its buildings included cow, calf and horse barns. It had a dairy, an orchard, a vineyard, vegetable and flower gardens, and a chicken coop. As with all of his enterprises, Stickley took a comprehensive approach to Craftsman Farms. If, according to Arts and Crafts philosophy, there was great value in working with your hands, what could be more satisfying than planting seeds in the spring, weeding garden rows in the summer, and apple-picking in the fall?



Though decades have passed since Craftsman Farms operated as a working farm, when we plan events for each year, we're reminded that the Museum's year is still strongly linked to the seasons. Spring, summer, and fall remain the busiest seasons on the property. While core opera-

tions, like regular tours and Girl Scout workshops, continue on in the winter, the winter months endure as an important time for planning and preparation.

The early blossoms of spring ushered in the Museum's first rush of activity in 2014. As 2014 marked the Museum's 25th Anniversary, it was an especially bustling season. The 25th Anniversary celebration was launched in early April with a Kick-Off Party Weekend. Spring also featured our annual Spring Family Fun and Games, which included a visit from Curious George, provided through our long-term partnership with local PBS station WNET THIRTEEN. Late spring brought a silver anniversary program on Arts and Crafts silver from Mark Weaver and a week-long visit with potter and Artist-in-Residence John Reinking, who wowed us with a series of pots inspired by his residency.

With the warm evenings of early summer came the Beer Pairings Dinner, a fundraising event in partnership with The Brooklyn Brewery. Special guest Garret Oliver, the dynamic brewmaster of The Brook-







lyn Brewery, hosted this exciting evening bringing together Craftsman Farms and the craft of beer making.

On Thursdays throughout the summer, in honor of our 25th Anniversary, we offered 25-cent admission to our neighbors in the Township of Parsippany-Troy Hills, whose support was crucial to saving Craftsman Farms in 1989. As with any year, summer also brought our busiest tourist season, with visitors arriving from around the world.

Fall began with a sold-out program on Mr. Stickley's Style, focused on pottery and featuring David Rago of Rago Arts and Auction Center, collector Ted Lytwyn, and moderator Mitch Coddling. Late September brought our annual harvest festival, Fall Family Day, which included a visit from the Cat in the Hat.

As fall color peaked on the trees so did our 25th Anniversary festivities. Founders Weekend, over October 17-18, began with the annual Emerging Scholars Symposium, featuring the Amy Stahl Memorial lecture by Gerald W.R. Ward of the Museum of Fine Arts, Boston and presentations by students from Yale University, Queens University (Ontario), University of Delaware, SUNY Purchase, and Harvard University.

The Founders Gala honored Charter Members and featured the presentation of the prestigious Als Ik

Kan award to the much deserving Nancy and Davey Willans. Our biggest fundraiser of the year, the gala featured a lively live auction, culminating in the thrilling and highly successful Match Madness Challenge, a "reverse auction" launched in conjunction with Stickley Great-Grandson Lou Glesmann's generous \$35,000 matching donation challenge.

Founders Day began with a Dedication honoring the Museum's founders, with a particular focus on the Township of Parsippany-Troy Hills, and was followed by a free Open House. Former Executive Director Heather E. Stivison returned to sign copies of her new book *Craftsman Farms*, which covers the entire history of the property from the Stickley era to the present and is part of Arcadia Publishing's Images of America series.

As fall rolled into winter, the events kept rolling along, with November's day-long Farms Afield trip to Doylestown, Pennsylvania for custom tours of Henry Chapman Mercer's Fonthill Castle, Moravian Pottery and Tile Works, the Mercer Museum, and its Offsite Collection Storage and Study Center.

Thanksgiving weekend brought the launch of "Handcrafted Holidays." This three-weekend event series featured the festively decorated Log House and North Cottage, the shop's annual Holiday Trunk Show, Candlelight Tours, and the Holiday Soiree.

Throughout the year, each season provided an opportunity to commemorate our 25th Anniversary, but as we celebrated, it was equally important to keep looking forward—to look forward and build upon a quarter-century of success at the Stickley Museum at Craftsman Farms. To that end, 2014 brought a full year of planning as the Board of Trustees continued shaping its five-year strategic plan.

This strategic plan features a range of objectives including expansion of the Museum's audience and visitor facilities and beginning the American Association of Museum's accreditation process.

*(Please turn to page 70.)*

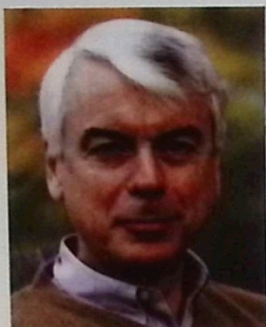
*Facing page: Top photo courtesy of Barbara Weiskittel. Bottom photo of Artist-in-Residence John Reinking courtesy of Craftsman Farms. Above: Founders Day photo courtesy of Ray Stubblebine. Below: Foxgloves in the garden photo courtesy of Craftsman Farms.*





# Welcome to the Grove Park 2015 Arts & Crafts Conference

BOOK SIGNING BY AUTHOR DAVID CATHERS - SATURDAY 2:00 TO 3:00 PM



The Two Red Roses Foundation is pleased to announce the release of its latest furniture catalog, *"So Various are the Forms it Assumes"*. We are delighted that David Catthers, American Arts and Crafts furniture authority and author of the book, will be signing the catalog on Saturday, February 21, 2015 from 2:00 to 3:00 p.m. We will also have available two other catalogs published by the Foundation: *"These Humbler Metals": Arts and Crafts*

*Metalwork* by David Catthers and Jonathan Clancy and *The Aloha Boathouse and the Iris Bathroom: Two Installations by the Grueby Faience and Tile Company* by Susan Montgomery. We look forward to seeing you there.



## THE MUSEUM OF THE AMERICAN ARTS AND CRAFTS MOVEMENT UPDATE:



Progress on the Museum of the American Arts and Crafts Movement's architecture and design continues to evolve as architect Albert Alfonso, working closely with MAACM Founder Rudy Ciccarello, works to create a building and exhibition spaces that showcase the Two Red Roses Foundation's collection. Scheduled to open in the fall of 2017, the five-story, 110,000 square foot structure will also include a library, auditorium, museum store, café, and destination restaurant.

## ATTENTION ARTS AND CRAFTS VENDORS AND CRAFTSMEN



The Museum of the American Arts and Crafts Movement will be home to a handsomely designed and gleaming, 8,000 square foot museum store. Museum visitors, interior designers, and lovers of Arts and Crafts objects will have the opportunity to discover and purchase beautiful handcrafted items. If you produce high quality reproductions in pottery, tiles, furniture, metalwork, lighting, woodblocks and jewelry and are interested in a consignment arrangement, please send your contact information to us at [email@tworedroses.com](mailto:email@tworedroses.com)

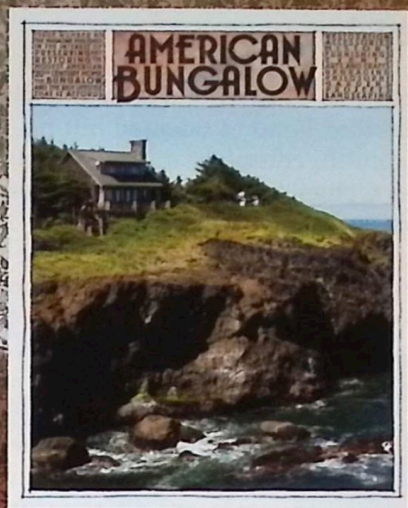
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# "CAN YOU IMAGINE WHAT IT WOULD HAVE BEEN LIKE...."

A Commentary  
by Bruce Johnson

The idea for an Arts and Crafts exhibition, which is, in effect, what we are participating in this weekend -- even though we call it a "conference" to emphasize the overriding educational aspects of our agenda -- is nearly as old as arts and crafts themselves. Early Arts and Crafts societies in Boston, Chicago and other large cities quickly realized that craftsmen and craftswomen could attract a larger crowd in an exhibition hall than they could in their individual cramped workshops and studios.

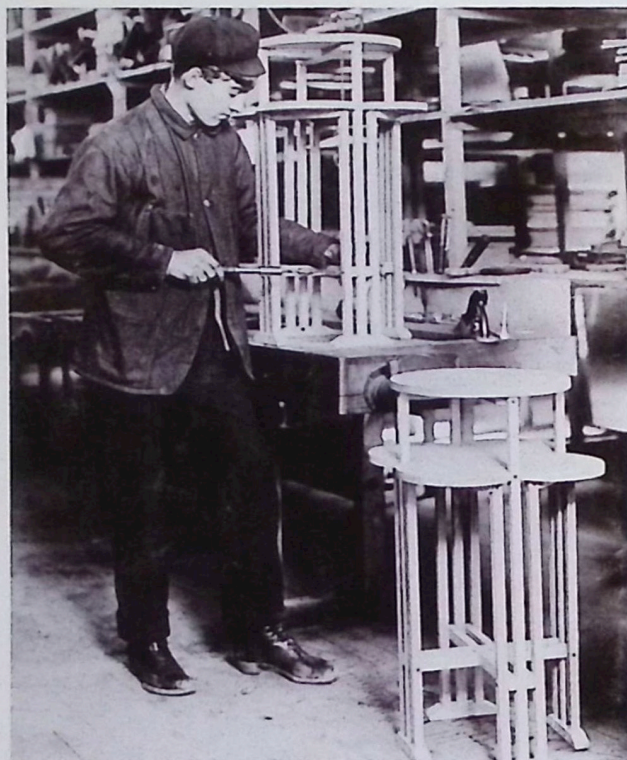
Even tiny Asheville, when it boasted little more than 10,000 residents, had its first Arts and Crafts exhibition in March of 1900, hosted by a young, idealistic Presbyterian missionary from Connecticut by the name of Frances Louisa Goodrich. Two years earlier Frances had formed Allanstand Cottage Industries forty miles north of Asheville, deep in a remote mountain cove, hoping to improve the lives of the poverty-stricken Appalachian women of the area. As Frances Goodrich described that first exhibition, "a number of fine specimens were gathered, of weaving, sewing and basket- and hat-making. There were examples of linen homespun, of old coverlets, and of the coverlet material the weaving of which we are taking much pains to revive. To illustrate the work further, a weaver was at hand making homespun linsey [fabric] on a hand loom."

In 1903 Gustav Stickley, buoyed by the initial response to both his line of Arts and Crafts furniture and his monthly magazine *The Craftsman*, organized his first exhibition in downtown Syracuse. True to his character, Stickley immediately began enlisting talented people to transform his ideas into reality, in this case into a two-week public exhibition. Editor-in-chief Professor Irene Sargent played a key role in the exhibition, serving as the master of ceremonies, making introductory remarks, introducing speakers, and delivering lectures herself.

Curiously, one review of the opening night stated, "Mr. Stickley, through indisposition, was prevented from making his intended address." Perhaps still more accustomed to being in a workshop, could Gus -- upon seeing two hundred Syracuse notables and university professors packed into his new lecture hall -- have suffered a severe bout of stage fright?

Professor Sargent was assisted in assembling the exhibition by Theodore Hanford Pond (a talented but nearly forgotten Rochester metalsmith, educator, and artist) and Lamont A. Warner, Stickley's chief furniture manager responsible for some of his most enduring designs.

As reported in the *Syracuse Telegram* on March 24, 1903, "Everything has been arranged in the most artistic manner, and nowhere is there an article placed among surroundings which are not in perfect harmony with it, and the observer feels an immediate sense of rest and ease upon entering the building. There is plenty of room for the exhibit and nothing is crowded. Along the walls in the room adjoining the assembly room are hung curiously fantastic shawls, rugs, carpets, laces, embroideries, etc., all hand wrought and [some] made in foreign countries.



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"In other rooms are exhibitions of costly and elegantly bound books, original drawings, pottery, furniture, jewelry, cookery and basket work, while mingled with all these are many strange and beautiful pieces of bric-a-brac picked up in all corners of the world. One of the most beautiful and impressive rooms in the building is the

dining room, arranged with Stickley furniture, tables, china closet, sideboard, etc. The exhibit is made by Gustave Stickley, who brought the china and many of the other articles from France and other European countries at an enormous expense."

"The exhibition," another journalist noted, "was a great novelty to Syracuse, and many articles showing the highest skill of workmanship were displayed."

The list of exhibitors whose work was featured in this two-week display is enough to make an Arts and Crafts collector drool. Van Briggie, Rookwood, Grueby, and Newcomb pottery, candlesticks by Chicago's Robert Jarvie and Jessie Preston, hammered copper trays, umbrella stands, and ash buckets by the Art Fittings Company of England, plus numerous examples of textiles, jewelry, needlework, and native American baskets, all were offered for sale to the approximately 4,500 hundred people who strolled through the exhibit.

(Please turn to page 69.)



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Saturday, June 6

Saturday, September 12

Saturday, December 5



The Collection of Robert and Elaine Dillof, Croton Falls, New York, 2014



Private Collection, Chicago, Illinois, 2012



The Kaufman Collection, Portsmouth, New Hampshire, 1996



La Hacienda: The John L. Jerome Collection, Buffalo Park, CO, 2012



The Stephen Gray Collection, Philmont, New York, 2009

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# ART MUSEUM: ARTS & CRAFTS IDEALS AND CONTEMPORARY CRAFT

The American Arts and Crafts movement was championed by figures such as Elbert Hubbard (1856-1915) at the turn of the 20th century -- but what of his ideals can be identified in craft today?

Marilyn Zapf's presentation will use Roycroft, an artisan community in East Aurora founded by Hubbard in 1895, as a guide through Western North Carolina's contemporary craft landscape. Marilyn Zapf holds a Masters degree in History of Design from the Royal College of Art at the Victoria and Albert Museum, where she focused on the history of craft and de-industrialization. Currently Zapf is the Assistant Director of The Center for Craft, Creativity, & Design; curates Benchspace Gallery & Workshop in Asheville; and is a founding member of the international experimental history of design collective, Fig. 9.

After Ms. Zapf's talk, attendees can enjoy a reception and tour the museum's current exhibitions at your leisure. Current exhibitions include:

~ *What You See Is What You See:*

*American Abstraction After 1950,*

~ *Go Figure: The Human Body in Art,* and

~ *John Heliker: The Order of Things.*



## Asheville Art Museum Lecture and Reception

Pack Square, Downtown Saturday 5:00-7:00pm \$30

Bus Departs from the Sammons Wing:

4:00pm 4:20pm 4:40pm (Please board 15 minutes prior.)

***Reserve your place at the Asheville Art Museum Table***

***~ Sammons Wing near the A&C Registration Desk ~***

Art Museum Hours: Friday 10:00am - 8:00pm

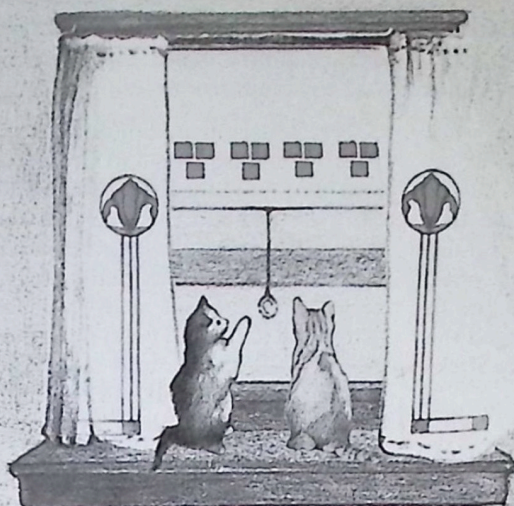
Saturday 10:00am - 5:00pm Sunday 1:00pm - 5:00pm



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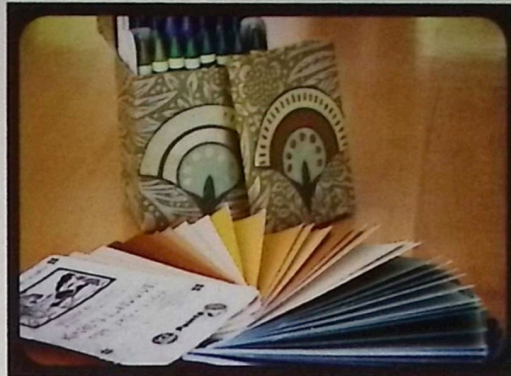
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DISCOVER WHY PASADENA IS THE WEST COAST CENTER OF THE ARTS & CRAFTS MOVEMENT



# ARTS & CRAFTS PIONEERS: SAINTS AND SAGES

by Judith Budwig  
and Jeffrey Preston

There are those, some still among us, who were around at the beginning of the Arts and Crafts revival, understood the Arts and Crafts aesthetic, fell in love with the design, and made it their life's work to mentor and share with others what they learned. They are the pioneers, our saints and sages.

## John Crosby Freeman

The first book solely devoted to Gustav Stickley was *The Forgotten Rebel: Gustav Stickley and his Craftsman Mission Furniture*, written by John Crosby Freeman as his thesis at Winterthur and published in 1966 by Century House in Watkins Glen, NY. *The Forgotten Rebel* provided information to those thirsting to know more about this unique furniture and became a foundation for the earliest pioneers of the Arts and Crafts revival. It opened the door.

*The Forgotten Rebel* brought to light the many dimensions of Gustav Stickley: craftsman, designer, publisher, and businessman. It included six pages from Stickley's 1909 retail catalog with photos of Craftsman furniture, textiles, rugs, and metalwork, as well as articles from *The Craftsman* magazine. Freeman later recounted how he spent a hot summer at the New York Public Library personally indexing the 183 issues of *The Craftsman* by author and subject.

Freeman viewed Gustav Stickley's work as modern, deserving recognition as an important 20th century American design movement. In his book he declared that Craftsman furniture was "the first popular modern design furniture that the United States produced." However, its decline in popularity after World War I plunged the forward-looking designs of Gustav Stickley into prolonged darkness.

After graduating from the Winterthur Program in Early American Culture in 1964, Freeman served as editor of *Victorian Homes* magazine from 1967 to 1987, and wrote its "Color Doctor" column, providing advice to readers about paint colors and design.

## Robert Judson Clark

In the late 1950s, Robert Judson Clark (1937–2011) was an undergraduate at the University of California–Berkeley. While intoxicated by the local architecture and Greene and Greene in particular, he discovered *The Craftsman* magazine at the university library. Then, while perusing dusty old bookstores, he began collecting copies for himself. The monthly magazine was a rich resource of architecture and design, and he eventually assembled a complete set of the sixteen-year publication.

In 1963, after studying three years in Germany, Clark visited the Victoria and

Albert Museum in London. He observed that the English Arts and Crafts movement was undoubtedly the prologue to Gustav Stickley, and had the idea that there must have been an Arts and Crafts movement in America, although he had never heard the term or the concept, as this was before *The Forgotten Rebel* had been published. Curiously, Clark then found magazine articles written by Mabel Tuke Priestman, an eminent early 20th century interior designer, writer, and promoter of Arts and Crafts design, as well as solicitations in *The Craftsman* calling for essays on the Arts and Crafts movement in America.

In 1970, when asked about ideas for his fall senior seminar, Clark, who was then teaching in the Art and Archaeology Department at Princeton University, mentioned the American Arts and Crafts movement to the associate chairman, Jonathan Brown. Clark recalled in the March–April 1998 issue of *The Tabby* that when Brown asked what that was, he felt he was on shaky ground.

"It sounded to him like I wanted to give a course on macramé and beads," Clark explained, so, as an afterthought, he quickly added, "Oh, well, it would make a good exhibition."

Within two hours the exhibition, seen below in this rare black-and-white photograph, had been added to the Princeton University Art Museum's schedule.





In 1972 the exhibition *The Arts and Crafts Movement in America, 1876-1916* opened in Princeton and traveled to the Art Institute of Chicago and the Renwick Gallery of the Smithsonian Institute the following year. Known today simply as "the Princeton Exhibition," it was the event that launched the American Arts and Crafts revival. Many people were introduced to the American Arts and Crafts movement through Clark's exhibition, but far more were introduced through the landmark catalog, which has undergone nine printings and remains a valuable source of primary information. The exhibition and its catalog provided the foundation for much of the ensuing scholarship on the Arts and Crafts in the United States, and has become the legacy of Robert Judson Clark.

### David Cathers

In the early 1970s, David Cathers, a young advertising manager for a Manhattan publishing house, saw an ad in *Antiques* magazine for the 1972 Princeton University exhibition catalog *The Arts and Crafts Movement in America, 1876-1916*. The show had recently closed, so Cathers ordered the catalog, pored over it fervently, and, as he related in a 2012 interview, found himself hooked on Stickley.

David Cathers decided he had to meet Robert Judson Clark, so he reached out to him and the two men became close friends, with Clark serving as his mentor. With charm and a generous spirit, Professor Clark opened many doors for Cathers, including those of his own home, filled with Gustav Stickley and Charles Rohlf's furniture, as well as Grueby pottery. Clark shared his research methods with Cathers, who spent many of his lunch breaks inside the New York Public Library. By networking with antiques dealers and searching used bookstores, Cathers soon assembled an important collection of trade journals and ephemera, including items from the 1982 estate sale of Louise Stickley, wife of Leopold Stickley.

As he continued to collect Stickley furniture, David Cathers voraciously inspected the joinery, labels, and shopmark signatures, accumulating vast amounts of knowledge, and eventually becoming a leading expert on Arts and Crafts furniture. There was very little published information available in the late 1970s, so Cathers set out to create a tool that would be widely useful to collectors. In his travels he had acquired a 1910 catalog, *Craftsman Furniture Made by Gustav Stickley*, and a 1914 catalog, *The Work of L. & J. G. Stickley*. Drawing on his publishing background, the idea to reprint these catalogs

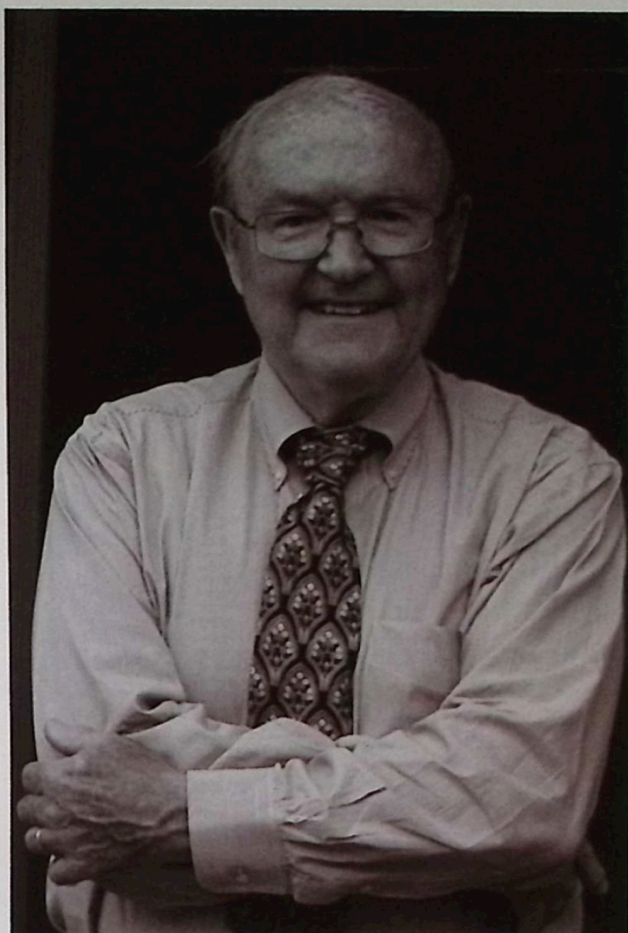
came naturally to Cathers, who in 1979 wrote an informative introduction and arranged for Dover Publications to produce *Stickley Craftsman Furniture Catalogs: Unabridged Reprints of Two Mission Furniture Catalogs*. This book gave collectors a handle, something to work from and features to look for, and opened the floodgates for other catalogs to be reprinted as they were found.

In 1981, David Cathers went on to write *Furniture of the American Arts and Crafts Movement: Stickley and Roycroft Mission Oak*, the first in-depth examination of the furniture of Gustav Stickley, L. & J.G. Stickley, and Roycroft, including the history of each firm, influences on the development of their designs, the labels and decals that they used, and their advertisements. The volume is heavily illustrated with photographs of the craftsmen, as well as their furniture, hardware, and drawings. Rita Reif, in an April 12, 1981 review of *Furniture of the American Arts and Crafts Movement* for the *New York Times*, stated that David Cathers "has distinguished himself with what is a highly literate and scholarly account of the evolution of the [Arts and Crafts] movement in America."

In 1999, Cathers authored *Stickley Style: Arts and Crafts Homes in the Craftsman Tradition*, and followed that in 2003 with what many consider his magnum opus, *Gustav Stickley*. In this monograph, Cathers offered new, solid, and essential information. The late Robert Edwards—a respected collector, dealer, and scholar—wrote in 2010 at AmericanDecorativeArt.com that "David Cathers knows more about Gustav Stickley than anyone alive." Through all of his work, David Cathers has given us the definitive narrative of Gustav Stickley's life and work, illuminating the period and delighting our eyes.

### Stephen Gray

The contribution of Stephen Gray (1935–2012) to the Arts and Crafts revival was powerful. A student of architecture and American culture, once he discovered the Arts and Crafts movement, Gray frequented auctions, shops, and flea markets,



John Crosby Freeman

steeping himself in every aspect—pottery, prints, metalwork, and furniture. Though his knowledge was broad and deep, his understanding and appreciation for the early works of Gustav Stickley became his focus.

In 1981 Stephen Gray decided to reissue the original catalogs of Gustav Stickley, publishing them himself as the *Collected Works of Gustav Stickley*. It included explanations, such as Stickley's wood finishing methods and ammonia fuming, as well as line drawings from *The Craftsman* and other Stickley publications, often with original dimensions and prices. Gray provided the Arts and Crafts revival with a reference work of primary sources to authenticate the works of Gustav Stickley, which was invaluable to collectors, dealers, and auction houses.

Stephen Gray went on to reprint sixteen more catalogs, including *The Early Works of Gustav Stickley*, and catalogs by L. & J.G. Stickley, Charles Limbert, Robert Jarvie, the Roycrofters, and others. They were issued by Turn of the Century Editions, the publishing house Gray had founded and managed. These reissued catalogs quickened the Arts and Crafts revival, enabling people to comb antique shops,

(Continued on the following page.)



flea markets, and attics, discovering and identifying pieces in such unlikely locations as restaurants, beauty parlors, and roadside inns before bringing them into the larger marketplace.

The importance of Stephen Gray's publications was described by Bruce Johnson in 2011 in his website, ArtsAndCraftsCollector.com: "The value of these reprint catalogs to Arts and Crafts collectors cannot be exaggerated. Long before the launching of *Style 1900* and *American Bungalow* magazines, long before Arts and Crafts books began to cover coffee tables, long before the first Arts and Crafts conferences, these small reprints provided collectors with the vital information needed to identify and distinguish the work of the major Arts and Crafts designers and manufacturers from the plethora of imitations which soon followed."

In 2003, Gray sold his Turn of the Century Editions publishing house to Peter and Janet Copeland, owners of The Parchment Press, who continue the tradition established by Stephen Gray of reprinting critical original catalogues for collectors.

To Stephen Gray, having a mentor was a vital element of collecting. He stressed setting a goal and collecting with a focus. Gray was extremely important to Elaine Dillof and to Ed and Kathy Friedman, whom he met in 1982. He helped shape the Friedman's collection by going into their house and helping them to refine their collection. Gray was also ac-

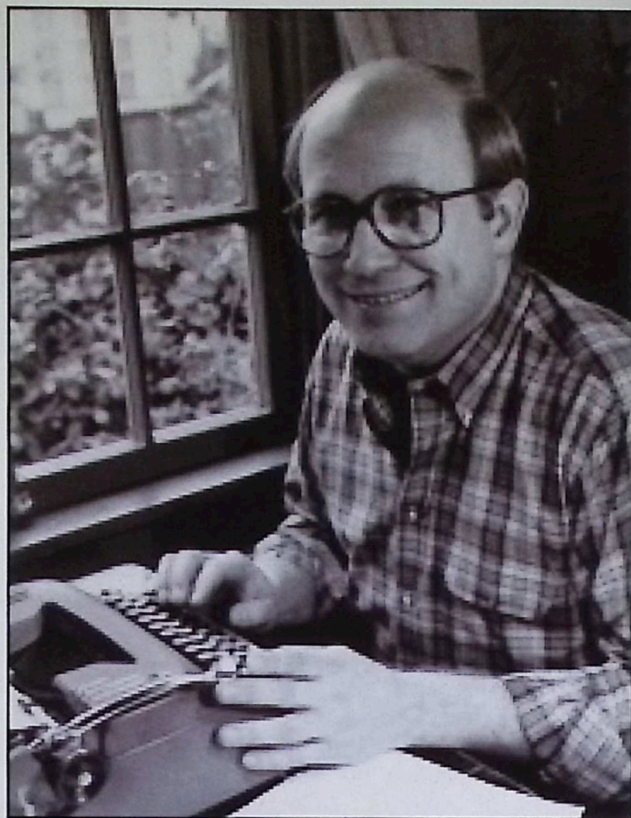
tively involved with Craftsman Farms, the home Gustav Stickley built for himself and his family in Parsippany, New Jersey. In 1995, Stephen Gray and Donald Davidoff jointly curated the Craftsman Farms exhibition *Innovation and Derivation: The Contribution of L. & J.G. Stickley to the Arts and Crafts Movement*.

In 1998, after three years of work, Gray offered the complete series of Gustav Stickley's *The Craftsman* magazine on CD-ROM, including all text, images, and advertisements, totaling almost 27,000 pages of primary source material. Making this original source material accessible was groundbreaking.

In the 1980s and 1990s, Stephen Gray and his then wife, Nancy McClelland, head of the Twentieth Century Decorative Arts Department at Christie's auction house in New York, were a force together in the Arts and Crafts world—lifting scholarship, influencing the development of the most serious collections, and emphasizing the importance of the early works of Gustav Stickley. Collector Ed Friedman, in a 2012 conversation, remarked that more than anyone else, "Steve and Nancy injected connoisseurship into the Arts and Crafts."

In 2008 the Wadsworth Atheneum, in Hartford, Connecticut, presented *At Home With Gustav Stickley: Arts and Crafts From the Collection of Stephen Gray*. It was a major exhibition featuring rooms from Gray's country house, filled with early Gustav Stickley furniture, metalware, and lighting; Arthur Wesley Dow color woodprints; Teco, Newcomb College, and Marblehead pottery; and other examples of the finest decorative arts of the period.

Stephen Gray admiring a monumental Teco vase.



Robert Judson Clark

Four years later, in 2012, Stephen Gray passed away with his closest friends and Laura Harris, his partner, by his side, leaving behind a legacy that had a significant impact on the evolution and development of the American Arts and Crafts revival.

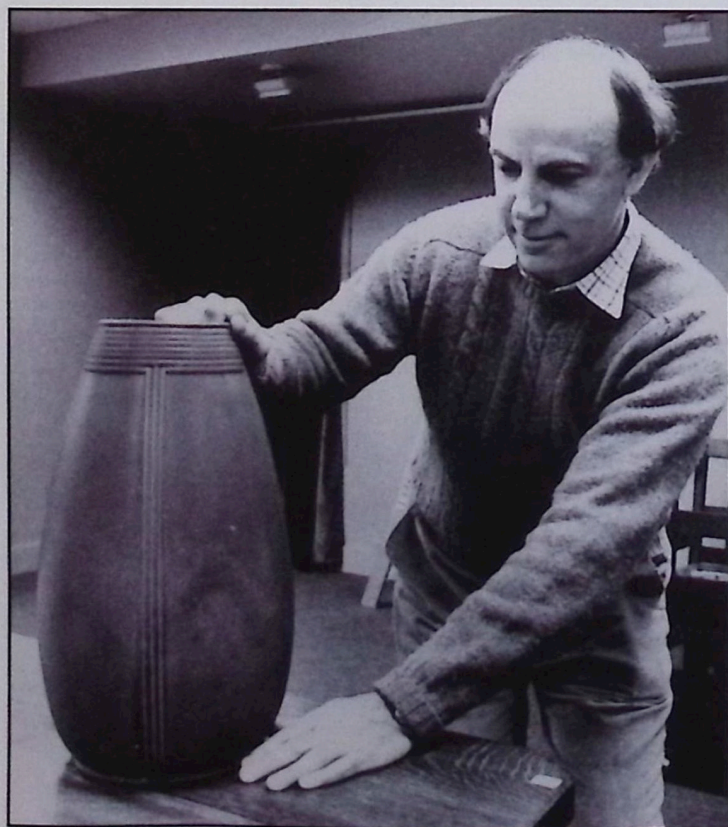
These four pioneers—John Crosby Freeman, Robert Judson Clark, David Cathers, and Stephen Gray—are saints to some, sages to others. Through their scholarship, connoisseurship, and mentoring, they have thrown the door wide open, inviting us, along with future generations, to experience the harmony and the beauty of the American Arts and Crafts movement.

~~~~~

Judith Budwig and Jeffrey Preston are Arts and Crafts researchers and collectors, as well as longtime attendees, seminar presenters, and discussion leaders at the Grove Park Inn Arts & Crafts Conference. They are the authors of *Redux: The Arts & Crafts Revival, 1972 -- 2012*, available here this weekend. See page 29 for days and times the authors will be signing books.

~~~~~

In addition, several of the books mentioned in this article will be available this weekend at the booth of Parchment Press and Turn of the Century Editions, located in the 8th floor of the Books, Magazines & More Show.





## Wright Tours *(continued from page 49.)*

The following upcoming trips will allow travelers to do just that:

- **Wright in Japan: The Architect's Eastern Vision**, May 20-31, 2015 – Wright looked to Japanese art and architecture for inspiration. This trip will expose travelers to the culture he so admired, as well as Wright's own Imperial Hotel lobby, Jiyugakuen School and Yamamura house.
- **Morris to Mackintosh: British Arts and Crafts**, June 5-14, 2015 – Morris to Mackintosh offers an in-depth look at the work of Wright's European counterparts through tours of buildings and collections that represent the best of the British Arts and Crafts movement.
- **The Art of Craft: Art Nouveau, Art Deco and Modernism in Paris and Brussels**, September 12-20, 2015 – The Art of Craft will explore architectural masterpieces with in-depth tours of masterworks by Victor Horta, Hector Guimard and Le Corbusier.

Through these trips and its various local tour programs, the Trust keeps Wright's vision alive and promotes new understandings of his prolific career. The Trust has thus positioned itself as the gateway to Wright's work in Chicago and the world.

For more information about Travel Wright, visit [travelwright.org](http://travelwright.org) or call Risa Sekiguchi at 312.994.4024.

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# REMEMBERING KITTY TURGEON



Kitty's contributions to the Roycroft Campus are immeasurable; she spearheaded a movement to preserve and revive not only the Campus buildings but the ideals that once defined the Roycroft. Both her achievements and unwavering spirit have forever left footprints on the Campus, and joyful memories in our hearts. From all of us here at the Roycroft Campus, Kitty you will truly be missed.

**-The Roycroft Campus Corporation**

Kitty Turgeon was the bridge from the original Campus to what it is today. She had known some of the first Roycrofters, had bought and helped save the Roycroft Inn, was one of the founders of the Roycrofters-At-Large-Association (RALA), lived in Alexis Furni-

er's former house and treated it like a museum. She created and ran The Foundation for the Study of The Arts and Crafts Movement at Roycroft, which included two week-long Road Scholar programs to the Campus and Buffalo every year. She helped write three books on the Arts & Crafts Movement, as well as articles for national magazines and gave presentations throughout the world. Her goal was to educate as many people as would listen on all things Arts & Crafts, especially from a philosophical and spiritual side.

The Roycroft Campus has been around for almost 120 years now, which means there have been many people that have come and gone. The shock to the Campus 100 years ago with the tragic deaths of Elbert and Alice, must have left a huge hole which was impossible to fill. The Roycroft has a new large hole that is un-fillable. Kitty, we raise our glass of Kitty punch one more time in your honor. Thank you for all you did. You will be truly missed.

**- Alan Nowicki  
Program Director,  
Roycroft Campus**

I personally have the keenest recollection of Kitty visiting us in Brantwood, probably a dozen years or more past, and asking me to address her group with a few short words about Ruskin.

She so clearly connected with everything we were about and afterwards asked me if I would consider coming to Roycroft. At that time, I must confess, Roycroft was a complete enigma to me, but the power of her personality was such that it was clear that here was a kindred spirit and wonderful soul, and that therefore Roycroft must be the same! So began a very precious association which culminated this Autumn with our coming back to the Roycroft conference. It was a high point of the event for me when Kitty, ignoring her medical advice, chose to attend the conference dinner and then came to my talk - and then, as if her stamina was inexhaustible, invited us to her marvellous home for a late night soiree, full of fellowship and passionate discussion. Kitty was someone whose purity of faith and commitment was such that you always felt that she set a bar which you had to live up to - a bar which she moved a little further up each time you met. She set the bar high for Roycroft because she loved it and her spirit will continue to be an inspiration and challenge for years to come, and will be a very large part of Roycroft's future success.

**- Howard Hull  
Curator,  
Brantwood House**

At the time of her passing, Kitty was writing two new books, one of which, "Hidden in Plain Sight", is planned to be released here this weekend. Co-author Hugh McCague will be at the Author's Table in the 10th Floor Book Show each afternoon. Please stop by the table for specific times.

Kitty was a friend who truly cared about people who had the same passion as she did -- Roycroft and the



A&C movement. She had one of the sharpest minds, open hearts, and ability to write and speak of her passion with grace and wit. She was a great mentor, educator, and leader. I will truly miss her.

**-Yvonne Stoklosa**  
**Roycroft Renaissance**  
**Master Glass Artist**

Kitty was a complete original. Even if you didn't know who Kitty Turgeon was, you would remember the person I mean if you have been in the same building with her in the last forty years. Though neither loud nor self-conscious, Kitty never went anywhere without a splash. She couldn't help being larger than life.

Perhaps Kitty's energy and commitment to the life of the mind was the most remarkable feature about her. Many people are tired as they get ready to leave this world; this one was filled with a deathless zest. Her physical health had ups and downs, but that spirit got up and tore into every day. She taught, lectured, wrote, led conferences, and was a friend to anyone who wanted to learn. In her last year she led tour groups around the world to see Arts & Crafts monuments and communities. To her dying week she had as energetic a schedule as a graduate student. She was working on a new book! This thirst for her own understanding and guiding others to theirs was absolutely unquenchable.

**- Mason Winfield**  
**Author & Historian**

I think everyone knows the importance of Kitty and what she meant to Roycroft overall and especially as co-founder of the Roycrofters-At-Large Association. She will be greatly missed.

**- Debbie Muniak**  
**Coordinator,**  
**Roycrofters-At-Large Assoc.**

The Roycroft Campus has darkened a bit with the passing of Kitty Turgeon. I think I'll miss her contagious enthusiasm for the Arts and Crafts movement the most. And she always had something she was excited to tell me about upon her arrival at the Grove Park Inn each February. "Alex, you've got to come up for a visit to East Aurora sometime. I think you'd love it!" or "I'm so excited to see the new exhibitors this year, Alex!" And her sense of style; the jewelry and the warm colors -- seeing her grace the halls of the Grove Park Inn was like discovering a forgotten trunk in an attic of a centuries-old home; an invaluable treasure chest full of unending strings of stories just waiting for an eager ear. And I was always happy to be that ear, even if just for a few passing moments.

**- Alexandra Fisher**  
**Manager, National**  
**Arts & Crafts Conference**

She was the Queen of the Roycroft Renaissance. Author, activist, historian, lecturer, tour guide, preservationist, innkeeper -- the list is seemingly endless of the many roles which Kitty Turgeon played over the course of five decades on the Roycroft Campus in East Aurora.

I was honored to have been her friend and to have been able in 2009 to present her with the Arts and Crafts Lifetime Achievement Award at the National Arts and Crafts Conference at the Grove Park Inn.

And, like so many of you, I cherish the many memories and stories she left me as a part of her legacy.

In recent months we had been conferring often on one of her latest projects: writing the history of the Roycroft Renaissance. The problem she kept encountering was that she was the Head, Heart and Hand of the Roycroft Renaissance, and her modesty over her various roles often prevented her from recognizing her own importance.

Mine is but one of an endless number of tributes which will be paid to Kitty, not just now but in years to come, for without her indomitable spirit and enthusiasm the Arts and Crafts Revival, just like the Roycroft Renaissance, would not be where it is today.

**- Bruce Johnson**  
**Director, National**  
**Arts & Crafts Conference**

Join friends and family of Kitty Turgeon to share your memories during a Small Group Discussion on Sunday from 12:30-1:30pm in the Laurel F/G Conference Room.

Facing Page: Artwork by Laura Wilder, Roycroft Renaissance Master Printmaker.  
Below: Photo by Robert Lowell Goller.





# THE ROYCROFT CAMPUS: PRESERVATION, INSPIRATION, EDUCATION, RESTORATION

by Curt Maranto,  
Executive Director

The historic Roycroft Campus, home of the American Arts & Crafts movement, is a destination that combines elements of the past with the opportunities for the future.

Established in 1895, the Roycroft Campus is the original Center for the Arts and Crafts movement in America and remains the best preserved while retaining its architectural authenticity.

Designated a National Historic Landmark in 1986, the Roycroft Campus sits on five acres with ten historically significant buildings that previously housed printing, publishing, manufacturing, and marketing shops, as well as its own powerhouse, fire department, tea shop, maple syrup production, housing for its single female employees, and even the Roycroft Bank. Today these historic spaces are used for educational classes, lectures, events, galleries, a visitor's center, and shops.

To date, an investment of \$19 million has been raised through philanthropy and public funding. These monies have



insured the stability and restoration of projects such as the restoration of the Roycroft Inn, reopened in 1995, due in part by the generosity of the Margaret L. Wendt Foundation. In 2005 the Copper Shop was purchased and reopened after the structure was stabilized, and in 2012 the capital investment saw a complete roof replacement. Starting in 2009 and wrapping up in 2012, a complete campus infrastructure

project was launched. The water, drainage, and sewer lines were replaced and ADA-compliant elevator and restrooms were installed in the historic Print Shop and the Roycroft Gateway was restored. In 1997 the historic Power House was destroyed by a fire, but the Roycroft Campus purchased the property in 2005 and began reconstruction in June of 2010 which was completed in January of 2012. The historic stone wall was reconstructed and completed in 2013 along with parking, pedestrian walkways and the beginning of the new landscaping plan.

*Top: Exterior photo of the historic Roycroft Print Shop, one of the original buildings on the Campus.*



*Bottom: "Family" photo of original Roycroft workers, designers and artists. In the last row (second from the right) is Elbert Hubbard and Lt. Col. Andrew Rowan. Also included in this photograph are the following: (far right, last row) Alex Fournier, director of the Roycroft Art Gallery; editor George Wharton James; and (seated on the bottom three steps, from second left to right) Elbert's sons, Sandy, Bert, and Ralph Hubbard.*



And now, it is my great pleasure to introduce the Roycroft's achievements in 2014. I was privileged to arrive at the Campus at a moment of significant opportunity, one in which we have begun to chart our course for the future with an ambitious guest experience planning process. We face a new era in which rapidly emerging technologies will enable us to leverage our considerable resources and talents more effectively than ever before. In so doing, we will reinforce the Roycroft's position as the birthplace of the American Arts and Crafts movement. As we shape the future of the Campus, we will build upon the Roycroft's historic strengths: printing, art, architecture, and the passion and expertise of a dedicated staff and volunteers. These assets, coupled with the Roycroft's collaborative spirit, enable us to continue working with our distinguished partners to expand on a greater guest experience. With the completion of the past years' projects; the Power House Gallery, the Roycroft Visitor Center, and the expanded Copper Shop Gallery, we look to the future.

In 2015 the growth of the Roycroft Campus continues with the planned purchase of the 24,000 square foot Print Shop. Built in 1901, the Print Shop was the final location of the printing and



binding operation and employed over two hundred workers.

Once acquired, we will continue in the tradition of Hubbard's publishing craft. Through collaboration with local artists and volunteers, the craft of publishing will once again flourish, re-introducing the original purpose of the Roycroft Campus – writing, printing, illumination, and publishing. Original Roycroft presses and tools will be returned to the Print Shop through the generous efforts

of Joseph Weber, a printer, philanthropist and Roycrofters At Large Association Artisan.

We are fortunate to live in such opportune times. As the coming year unfolds, we will continue to share with you more details on our direction and priorities, but one thing is clear from the outset: without the support of foundations, corporations, individual philanthropy and public funds, we could not attempt the next steps of this ambitious journey. I am grateful for their dedication to the Roycroft Campus, and I look forward to working with those dedicated to the Arts & Crafts Movement as we chart the Roycroft's future.

- Curt Maranto  
Executive Director

*For more information, please stop by the Roycroft Campus Corporation booth in the 8th floor Books Show. You can also learn more at our website:*

[www.roycroftcampuscorporation.com](http://www.roycroftcampuscorporation.com)

*Top: The original Roycroft Copper Shop on the Roycroft Campus, where in 1913 the lighting fixtures for the Grove Park Inn were designed by Victor Toothaker and built under his supervision.*

*Left: The Roycroft Copper Shop as it appears today after extensive restoration.*





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## Biltmore Industries *(Continued from page 16.)*

Without the time, experience, or money to expand and direct Biltmore Estate Industries, Edith Vanderbilt elected to sell Biltmore Estate Industries to Frederick Seely, the son-in-law of Edwin W. Grove. Frederick Seely had supervised the construction and furnishing of the Grove Park Inn in 1913 and since 1914 had leased the 150-room hotel from Grove and managed it himself.

Only after assuring Edith Vanderbilt that he would "continue its educational features and develop the arts as it was commercial" did she consent to sell Biltmore Estate Industries to Fred Seely in April 1917. Crucial to their agreement was Seely's promise to erect buildings for the woodcarvers and weavers adjacent to the Grove Park Inn. The change of ownership and move from Biltmore Village was reflected in the name. Beginning in 1917 it became Biltmore Industries. Locally it was also called the Homespun Shops.

The first of six buildings was completed in 1917. Designed by Frederick Seely to complement the Grove Park Inn, the rough-stucco exteriors and gently-rounded roof lines are reminiscent of English country cottages tucked amid the tall Carolina pines on Sunset Mountain. Inside, each building hummed with activity. Under Seely's direction, the woodworkers began constructing additional looms for the weavers until, by 1920, a total of 45 looms were in steady operation, producing bolts of some of the highest quality homespun fabric in the country.

Although Seely established the woodworkers in their own building on the grounds, it soon became apparent that he had more of a personal and financial interest in the weaving operation. The number of woodworkers at Biltmore Industries gradually declined until by the mid-1930s their output was but a small fraction of what it had been years earlier.

Frederick Seely's death in 1942 was mourned by area residents, for few had done more to promote the scenic wonders of the Blue Ridge Mountains and Asheville. In 1953, Asheville businessman Harry Blomberg purchased Biltmore Industries. He and his family have provided the leadership and resources necessary to keep the Biltmore Industries in operation ever since.

In 1992 Biltmore Industries came to life again with the opening of Grovewood Gallery. Each of the original six buildings has since been painstakingly stabilized and renovated by Harry Blomberg's family, providing two floors of gallery space for Grovewood Gallery, several studios for craftspeople, the Estes-Winn Memorial Automobile Museum with Roycroft chandeliers, the North Carolina Homespun Museum with several examples of Roycroft furniture, and the Grovewood Café. The grounds have been restored as well, with winding stone walkways, outdoor seating and dining areas, and an array of annuals and perennials.

Grovewood Gallery features the work of more than 500 artisans from around the country in 9,000 square feet of exhibition space. The Grovewood Gallery has received several honors, including Niche magazine's Retailer of the Year.

The **Grovewood Gallery** will be open this week on Thursday from 10:00am - 5:00pm; plus Friday & Saturday from 10:00am - 6:00pm; and on Sunday from 11:00am - 5:00pm.

The **Homespun Museum** will be open Friday and Saturday from 10:00am - 5:00pm; and on Sunday from 11:00am - 5:00pm.

See page 16 for the times of the daily guided tours.

**Directions:** Take the Vanderbilt glass elevator down to the lowest level, then exit through the doors and across the terrace. Take the steps down to the road and across to the flagstone sidewalk. Allow ten minutes time for the walk from the Great Hall.



## Commentary *(Continued from page 69.)*

Also included in Gustav Stickley's landmark exhibit were hand-woven, North Carolina coverlets sent for his approval by none other than the energetic Frances Louisa Goodrich of Allansand Cottage Industries. This initial connection between Gustav Stickley and Asheville was strengthened a few years later when the young men and women at Biltmore Estate Industries began receiving each month's issue of *The Craftsman* magazine. Later, one young Asheville woodworker was photographed making an Arts and Crafts tea table using plans published by Gustav Stickley (pictured).

This weekend we continue to build bridges and form bonds, back to our Arts and Crafts heritage and also within our own sphere of life, as we continue the practice of gathering here at the Grove Park Inn each year. And perhaps it will come to pass that some day in the distant future, researchers will be turning the pages of this catalog and remarking to each other, "Can you imagine what it would have been like to be there -- at the Grove Park Inn -- that weekend?"

Make it an historic one -- for you!

- Bruce Johnson

*Photo on page 56 features a young woodworker at Biltmore Industries on the Grove Park Inn campus in 1917 assembling an oak table from plans in *The Craftsman* magazine.*

## HANDCRAFTED ART POTTERY MADE IN THE UNITED STATES SINCE 1880



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## Frederick Olmsted *(Continued from page 38.)*

As author Charles E. Beveridge has stated, "Olmsted differed from gardeners not only in the style and scale of his work, but also in his concept of the process by which he intended his designs to affect those who viewed them. As a result of his own experience and wide reading, he concluded that the most powerful effect of scenery was one that worked by an unconscious process."

"The desire to use landscape art to meet deep human needs," Beveridge continued, "coupled with his conviction that the process involved must be an unconscious one, led Olmsted to insist on a whole series of design principles that differed significantly from those of the gardeners of his day."

"In the broadest sense, he felt that what separated his art from that of the gardener was what he termed the 'elegance of design' - the creation of a composition in which all parts were subordinated to a single, coherent effect. There was not place in his work for details that were to be viewed and admired as such. People should not, he warned, think 'of trees as trees, or turf, water, rocks, [and] bridges as things of beauty in themselves.'"

After serving in the Civil War in what would later be known as the Red Cross, Olmsted returned to New York where he and Vaux formally incorporated their partnership and undertook a steady stream of major commissions across

the United States and Canada. Always a social activist, as one historian has noted, "Olmsted was an important early leader of the conservation movement in the United States. An expert on California, he was likely one of the gentlemen 'of fortune, of taste and of refinement,' who proposed that Congress designate Yosemite Valley and Mariposa Big Tree Grove as public reserves. This was the first land set aside by Congress for public use. Olmsted served a one-year appointment on the Board of Commissioner of the state reserve, and his 1896 report to Congress on the board's recommendations laid an ethical framework for the government to reserve public lands, to protect their 'value to posterity.'"

The young bachelor Vanderbilt, described as shy, bookish and introverted, approached Olmsted with an offer not even an aging and ill landscape architect could turn down: a 146,000-acre canvas, the freedom to design it in whatever way he saw fit, the opportunity to crown his career with his final masterpiece, five years to do it, and, finally, a blank check.

The result is the Biltmore Estate, every bit as important to landscape historians as the famed Biltmore House is to architects. And in completing what was, indeed, his final masterpiece, Olmsted bridged the widening gap between Victorian opulence and Arts and Crafts modesty with his theory of landscape architecture that continues to be practiced today.

- Bruce Johnson

## Stickley Museum

*(Continued from page 53.)*

A complex, multi-year pursuit, our efforts to achieve this highest mark of distinction in the museum field, began with a self-assessment using the Standards and Excellence Program for History Organizations developed by the American Association of State and Local History. In early 2015, we'll complete this assessment, putting it into use as a guide to the next phases of the process.

In 2014, looking to the future also included the selection of a new Executive Director. October brought the announcement that Vonda Givens had been selected to take the helm of the organization. Givens had served as the Acting Executive Director for one year and as the Museum's Director of Education since 2008. In her new role, Givens will take on the exciting challenge of leading the museum into the next 25 years.

The next 25 years began with January 2015. The return of winter months brings key time to prepare for a new year of events.

Among the Museum's signature annual events, the Emerging Scholars Symposium will mark an important milestone. This partnership with the American Fine and Decorative Art Program at Sotheby's Institute of Art, launched to support emerging scholars and rigorous scholarship associated with the Arts and Crafts movement, will reach the five-year mark in 2015.

In 2015, we'll continue expanding our understanding of Craftsman Farms' history, particularly the post-Stickley era from 1917 to 1989 when the property was owned by the Farny family. Our exploration of this era will be enhanced by the completed restoration of several Farny home movies, a project funded by a federal grant from the National Film Preservation Foundation. In 2015 we'll host a premiere viewing of highlights from these charming movies, and a lecture by Heather E. Stivison, author of *Craftsman Farms*.

2015 will also bring new tours, new lectures, and new trips. An extended Farms Afield long weekend retreat is in the works, but before we get to all of them, we're pleased to be part of the 28th Annual Grove Park

Inn Arts and Crafts Conference. This annual weekend event, bringing time for reunions, renewal and re-charging our Arts and Crafts batteries, is an important part of each winter season. Our annual Kick-Off Party will get the weekend started. We are pleased to offer the 6th installment of our "Mr. Stickley's" exhibition series with the "Mr. Stickley's Craftsman Homes" display in the Great Hall and the associated Small Group Discussion led by Ray Stubblebine. Please stop by the Stickley Museum booth for branded merchandise, signed copies of the new book *Craftsman Farms*, and just to say hello!

We invite you to make the Stickley Museum at Craftsman Farms a part of your 2015, in any season or every season. Come for a visit and follow our year-round programs and progress by becoming a Museum Member or a Stickley Sustainer monthly donor. Spring, summer, fall, winter—every season—brings fresh opportunities, and we're looking forward to all of them!

Visit [www.stickleymuseum.org](http://www.stickleymuseum.org) or call (973) 540-0311 for more information and to plan your visit today!



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## This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

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Visit our booth in the Eisenhower Room!

72



# AMERICAN ART POTTERY SPRING CONVENTION TO BE HELD IN CINCINNATI

Thirty-six years ago, the American Art Pottery Association was formed in 1979 with the stated purpose to promote an understanding, appreciation and recognition of American art pottery. The goal was to become the principal organization for the gathering, storing and dissemination of historical information relative to American art pottery. The first members soon began publishing the *Journal of the American Art Pottery Association*, which remains a highly respected quarterly publication today.

Each spring members of the AAPA and the general public look forward to the organization's annual convention, which includes a two-day sale of both vintage and contemporary art pottery, a benefit auction, seminar speakers, and educational tours. This year's convention will take place April 30th through May 3rd.

As AAPA president Arnie Small recently remarked, "Very rarely do we hold a convention in the same location as the year before; however, due to the huge success of last year's event, our members have requested to come back to Cincinnati for another great convention. In addition, the AAPA is thrilled to have the Contemporary Art Pottery Collectors Association (CAPCA) join us for our 2015 convention."

The following is a brief outline of the 2015 convention activities. The full convention packet can be downloaded from the website [www.aapa.info](http://www.aapa.info).

## Host Hotel

The Embassy Suites Hotel of Blue Ash-Cincinnati will once again host the AAPA convention. This beautiful all-suites hotel is located just north of Cincinnati at Exit 15 off Route 71. The special room rate for the convention will be \$97.00 per night, which includes a complete breakfast buffet (including a cook-to-order egg station) and an early evening manager's reception. Please contact the Embassy Suites Hotel at 513-733-8900 by March 30th to book your reservation.

## Thursday, April 30th

The registration desk in the hotel lobby will open at 7:00am, where you can pick up your badges and updated convention information. The bus tour this year will

take us into downtown Cincinnati to view some of the most beautiful tiles, fountains, and architectural works ever seen. Led by longtime AAPA member and tile expert Richard Mohr, we will start with a tour of the Netherland Plaza Hotel, and then take a four-block, guided tour of various tile sites in the city. The bus will then drive us to the Cincinnati Union Terminal to view the Art Deco details in the terminal, as well as its massive mosaic murals by Winold Reiss.

Lunch on Thursday will be on your own at any of the terminal lobby restaurants, with a choice of many local favorites. Afterwards, a highly recommended stop is the Rookwood Ice Cream Parlor, which is entirely encased in Rookwood tiles. The final stop on Thursday's tour will be at the Hughes Center High School, for a guided walking tour of ten Rookwood tile installations, plus vintage terra cotta, mosaics, drinking fountains, and many other goodies to view.

Back at the host hotel, the evening will feature our Welcome Reception where you are invited to see old friends and meet new members. The evening promises to include loads of fun, food, prizes, and many giveaways throughout the evening.

## Friday, May 1st

On Friday morning the AAPA convention will offer two seminars at the Embassy Suites Hotel. Author Richard Mohr, a popular seminar presenter at many earlier AAPA events, as well as at the Grove Park Inn Arts and Crafts Conference, will tantalize the audience with "It Takes Tiles to Tango: Further Adventures in American Arts and Crafts Tiles." For years Richard has been a frequent contributor to the *Journal of the American Art Pottery Association*, and also will be serving as the guide for the Thursday tour of Cincinnati tile installations.

The second morning seminar is entitled "Collecting Weller Pottery: Two Perspectives," and will be presented by Linda Carrigan and Frank Norman. The title of their seminar is based on their soon to be released book on Weller pottery. Linda, a long-time Weller collector, is the editor and managing director of the AAPA Journal; she is also the co-author of the book *Weller Pottery: The Rare, The Unusual, The Seldom Seen*. Frank Norman has been an

avid Weller collector for over 25 years, assembling one of the country's finest Weller collections, many examples of which he will be showcasing at the convention.

On Friday afternoon, also at the Embassy Suites Hotel, attendees and the general public will have the opportunity to take part in the annual AAPA Art Pottery Auction, which will again be conducted by Peter Gehres of Belhorn Auctions. Additional information and details regarding the art pottery auction can be found at [www.aapa.info](http://www.aapa.info).

## Saturday, May 2nd

On Saturday morning attendees will gather for two additional seminars. Designer, artist, and potter Stephanie Young, an exhibitor here this weekend, will speak on the topic "Contemporary Art Pottery." Stephanie is the owner of Calmwater Designs, and currently teaches ceramics at the Harvard Ceramics program in Boston. Her beautiful hand-carved porcelain designs, inspired by the Art Deco, Art Nouveau and Arts and Crafts styles, were recently featured at a successful showing of her works at the Humler and Nolan Gallery in Cincinnati.

The second seminar, entitled "Wayland Gregory, Giant in American Ceramics," will be presented by Dr. Tom Folk. His book *Wayland Gregory: Art Deco Ceramics and the Atomic Impulse*, and the exhibition of the same name has made him one of the country's leading authorities of the works of Wayland Gregory. Tom will also be bringing pieces from his personal collection to showcase at the convention.

The much anticipated American Art Pottery Show and Sale, featuring many of the country's premier vintage and contemporary pottery dealers, will open at 11:00am for registered members and at Noon for the general public.

## Sunday, May 3rd

The American Art Pottery Association's General Business Meeting will take place at 9:00am on Sunday morning. The second day of the AAPA Pottery Show and Sale will open afterwards at 11:00am.

(Please turn to page 75.)



# Dining at the Grove Park Inn Resort & Spa

**Advance dining reservations are recommended for dinner, but not for lunch. Continental Breakfast Saturday and Sunday is included in the Weekend Package for those attendees registered for a room at the GPI.**

**Tel. (828) 252-2711**

## Thursday

### Breakfast:

Blue Ridge Dining Room  
(Buffet only. \$23)  
6:30am - 10:30am

Spa Cafe  
(Wraps, Sandwiches & Salads)  
7:30am - 11:00am

Marketplace  
(Starbucks, pastries, sandwiches)  
6:30am - 11:00am

### Lunch:

Edison  
(Craft Beer & American Cuisine)  
11:30am - 4:00pm

Marketplace  
(Starbucks, pastries, sandwiches)  
11:00am - 9:00pm

Spa Cafe  
(Wraps, Sandwiches & Salads)  
11:00am - 8:00pm

Great Hall  
(Appetizers & Lighter Fare)  
11:30am - 12:00am

### Dinner:

Edison  
(Craft Beer & American Cuisine)  
4:00pm - 11:00pm

President's Lounge  
3:00pm - 10:00pm

Vue 1913  
(French-American)  
5:00pm - 9:30pm

## Friday

### Breakfast:

Blue Ridge Dining Room  
(Buffet only. \$23)  
6:30am - 10:30am

Spa Cafe  
(Pastries, Bagels & Lighter Fare)  
7:30am - 11:00am

Marketplace  
(Starbucks, pastries, sandwiches)  
6:30am - 11:00am

### Lunch:

Edison  
(Craft Beer & American Cuisine)  
11:30am - 4:00pm

Marketplace  
(Starbucks, pastries, sandwiches)  
11:00am - 10:00pm

Spa Cafe  
(Wraps, Sandwiches & Salads)  
11:00am - 8:00pm

Great Hall  
(Appetizers & Lighter Fare)  
11:30am - 1:00am

### Dinner:

Blue Ridge Dining Room  
Seafood Buffet \$42  
5:00pm - 8:30pm

Edison  
(Craft Beer & American Cuisine)  
4:00pm - 12:00am

President's Lounge  
(Small Plates & Appetizers)  
3:00pm - 10:00pm

Vue 1913  
(French-American)  
5:00pm - 9:30pm

*Dress code for all restaurants is resort casual. No jacket or tie required.*

## Saturday

### Breakfast:

Conference Continental.  
Presidents Lounge \* \*  
6:30am - 9:30am

Blue Ridge Dining Room  
(Buffet only. \$23)  
6:30am - 10:30am

Spa Cafe  
(Pastries, Bagels & Lighter Fare)  
7:30am - 11:00am

Marketplace  
(Starbucks, pastries, sandwiches)  
6:30am - 11:00am

### Lunch:

Edison  
(Craft Beer & American Cuisine)  
11:30am - 4:00pm

Marketplace  
(Starbucks, pastries, sandwiches)  
11:00am - 10:00pm

Spa Cafe  
(Wraps, Sandwiches & Salads)  
11:00am - 8:00pm

Great Hall  
(Appetizers & Lighter Fare)  
11:30am - 1:00am

### Dinner:

Blue Ridge Dining Room  
Prime Rib Buffet \$42  
5:00pm - 8:30pm

Edison  
(Craft Beer & American Cuisine)  
4:00pm - 12:00am

President's Lounge  
(Small Plates & Appetizers)  
3:00pm - 10:00pm

Vue 1913  
(French-American)  
5:00pm - 9:30pm

*Menus can be seen at  
GroveParkInn.com*

## Sunday

### Breakfast:

Conference Continental.  
Presidents Lounge \* \*  
6:30am - 9:30am

Blue Ridge Dining Room  
(Buffet only. \$23)  
6:30am - 10:30am

Spa Cafe  
(Pastries, Bagels & Lighter Fare)  
7:30am - 11:00am

Marketplace  
(Starbucks, pastries, sandwiches)  
6:30am - 11:00am

### Lunch:

Edison  
(Craft Beer & American Cuisine)  
11:30am - 4:00pm

Marketplace  
(Starbucks, pastries, sandwiches)  
11:00am - 9:00pm

Spa Cafe  
(Wraps, Sandwiches & Salads)  
11:00am - 8:00pm

Blue Ridge Dining Room  
Champagne Brunch \$38  
12:00pm - 2:30pm

### Dinner:

Edison  
(Craft Beer & American Cuisine)  
4:00pm - 11:00pm

Vue 1913  
(French-American)  
5:00pm - 9:30pm

*Schedule still subject to  
minor changes.*

**\* \* Included GPI Weekend Package; show room key; served outside Heritage Ballroom prior to seminars.**



# AAPA Convention

(Continued from page 73.)

## Consignments and Donations

As president Arnie Small explained, "The AAPA auction is our only fundraiser for the year, and plays a huge part in allowing us to continue to publish our outstanding Journal. I am asking that you please consider consigning or donating pieces to our fund-raising auction. You can contact auctioneer Peter Gehres at 614-306-1435 or by email at petergehres@gmail.com, or Arnie Small at 609-407-9997 or by email at potsinacnj@aol.com to arrange for us to pick up your donations or consignments. We appreciate your support."

## Exhibitors

An Exhibitor's Packet of information is available for anyone with an interest in exhibiting either vintage or contemporary pottery at the annual AAPA Show and Sale. To request

a packet, please contact Don Gill and Patti Bourgeois, Show Managers, at 508-679-5910 or email at patspots1997@charter.net. They may also be working the AAPA booth on the 10th floor of the Books, Magazines & More Show here at the Grove Park Inn. You can also contact Arnie Small at 609-407-9997 at potsinacnj@aol.com with any questions you have regarding the show. Arnie will also be available in the booth he shares with his wife Barbara Gerr in the G.P.I. Antiques Show.

## For Updated Information And Registration

The complete AAPA convention packet has been posted and will be updated at the association's website [www.aapa.info](http://www.aapa.info). Please download and complete the forms and mail them to: Barbara Gerr, 504 Bergen Court Galloway, New Jersey 08205. If you have any questions regarding the packet or if you prefer having a packet mailed

to you rather than downloading it, please contact Arnie Small at 609-407-9997 or email potsinacnj@aol.com.

## One Additional Note

Each year members of the AAPA mount an exhibit of pottery and tiles in a display case in the Great Hall. These pieces come out of private collections and are brought here by volunteers who know full well that they bear the risk and responsibility should anything happen to their treasured pieces. Yet they bring them anyway, for us.

The future of the AAPA and the achievement of its goals are dependent on all of us. This is the weekend you can show your support and appreciation for what the AAPA does simply by becoming a member. Volunteers are here in the 10th floor Books, Magazines & More Show so don't wait -- become a member or renew your membership today!

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# HEAD, HEART & HAND: CONFERENCE WORKSHOPS

Each year we offer those participants who can arrive early for the Arts & Crafts Conference the opportunity to not only study the Arts & Crafts movement, but to experience it with their own hands. Advance registration was required for these workshops, for the instructors have prepared special materials for each student. **Inquiries as to possible late cancellations should be made at the Arts & Crafts Registration Desk and not the instructor.** Please dress appropriately. Map on page 88.

**Please arrive five minutes early!**

**Designing a Landscape Plan** Paul Duchscherer  
Dogwood Room (Sammons Wing)

Option 1: Thursday 2:00pm - 5:00pm  
Option 2: Friday 9:00am - 11:30am

**Arts & Crafts Printmaking** Laura Wilder  
Skyline Room Alcove (Sammons Wing)

Part 1: Thursday 2:00pm - 5:00pm  
Part 2: Friday 8:00am - 11:00am

**Coppersmithing** Frank Glapa  
Laurel F/G (Sammons Wing)

Part 1: Thursday 2:00pm - 5:00pm  
Part 2: Friday 8:00am - 11:00am

**Arts & Crafts Jewelry Design** Ron VanOstrand  
Rhododendron M/N (Sammons Wing)

Friday 8:00am - 11:00am

**Basic Textile Embroidery** Ann Chaves  
Laurel H/J (Sammons Wing)

Friday 8:30 - 3:00pm

*Directions: Take the stairs across from the sliding glass doors in the Sammons Wing (also behind the Preservation Society information table) down into the Skyline Room, then turn right into the alcove at the end of the short hallway.*



# ANTIQUES EXHIBITORS

## **Antique Articles**

**Sandie Fowler**  
167 Pleasant St.  
Dunstable, MA 01827  
(978) 649-4983  
artiles@earthlink.net  
antiquearticles.com

## **Arrandale Galleries**

**Michael & Susan Maxwell**  
2 Pine Tree Road  
Asheville, NC 28804  
(828) 505-3716  
2mikemaxwell@gmail.com

## **Art of the Craft**

**Robert Hause**  
2105 Wrightsville Ave.  
Wilmington, NC 28403  
(910) 343-0082  
artofthecraft@bellsouth.net  
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## **Bolling & Company**

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bollingco.com

## **Christine L. Boone**

10182 Susan Court  
Roscoe, IL 61073-9309  
(815) 623-6031  
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## **California Historical Design, Inc.**

**Gus Bostrom**  
**Hoa Nguyen-Bostrom**  
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7ofus@rtmc.net

## **Circa 1910 Antiques**

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com  
circa1910antiques.com

## **Clinker Press**

**André & Ann Chaves**  
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Pasadena, CA 91105  
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clinkerpress@earthlink.net  
clinkerpress.com

## **Dalton's American Decorative Arts, LLC**

**David Rudd**  
**Debbie Goldwein**  
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rudd@daltons.com  
daltons.com

## **Joan Dessureau Antiques**

**Joan Dessureau**  
**Karen Varbalow**  
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joanantiques@comcast.net

## **Dreamlight**

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**John Connelly**  
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Louisville, KY 40203  
(502) 314-1117  
info@jcdreamlight.com  
jcdreamlight.com

## **Eastwood Gallery**

**Cameron Quintal**  
**Brian Smith**  
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info@eastwoodgallery.com  
eastwoodgallery.com

## **Mark Eckhoff Antiques**

**Mark Eckhoff**  
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mgeckhoff@gmail.com

## **Carol Eppel Antiques**

**Carol Eppel**  
**Bob Gangl**  
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caeppl@msn.com

## **Four Last Songs**

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**Mark Harris**  
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## **Michael Hingston Antiques**

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## **JMW Gallery, Inc.**

**Jim Messineo**  
**Mike Witt**  
**Michael Ward**  
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**Treadway Gallery**  
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 treadwaygallery.com

**Joe & Tina Tunnell**  
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 josephatunnell@gmail.com

**The UPS Store**  
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 store4444@theupsstore.com

**VIMAX Antiques**  
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**Arts & Crafts Period Textiles**  
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**P.A. Lowery Art Tiles and Vessels**  
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# BOOKS, MAGAZINES & MORE EXHIBITORS

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 ambungalow.com

**Arts & Crafts Homes**  
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**Home Group**  
**Active Interest Media**  
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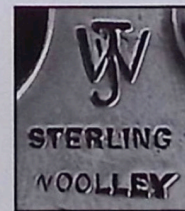
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**Arts & Crafts Shopmarks**

by Bruce Johnson 8th fl. Book Show





# BOOKS, MAGAZINES & MORE SHOW

## 8TH FLOOR EXHIBITORS

Dard Hunter

### *Entrance to Antiques Show*

The Arts & Crafts Press

David Rago Auctions

Two Red Roses Foundation

Turn of the Century Editions  
Parchment Press

*American Bungalow  
Magazine*

Crown Point Cabinetry  
(in alcove)

*Arts & Crafts Homes  
Old House Journal*

Stickley Museum  
at Craftsman Farms

Roycroft Campus  
Corporation

Southern Highland  
Craft Guild

Dirk van Erp Foundation  
(in alcove)

Knock On Wood  
Publications (in alcove)

**SILENT AUCTION**  
(in alcove)

## 10TH FLOOR EXHIBITORS

*Stairs and Elevator  
to 8th Floor*

### Seating Area

Frank Lloyd Wright Trust

Contemporary Art Pottery  
Collectors Association

American Art Pottery  
Association

Book  
Signings

*Door to  
Great Hall*

Southland  
Log Homes

WNC Historical  
Association

Groveswood  
Gallery

Frank  
Brown

Handmade in  
America



# ARTS & CRAFTS ANTIQUES SHOW

Craig McIlwain	Phil Taylor Kathy Taylor	Carol Eppel Antiques
Michael Hingston	Water Service Seating Area	Vintage Transportation Services
Robert Hause	Norman Silverman Julie Silverman	Barbara Gerr Antiques Arnie Small Coleridge Trading: Larry Cheek
Dreamlight Arts & Crafts Gallery: John Connelly	Dalton's American Decorative Arts: David Rudd Debbie Goldwein	Barbara Gerr Susan Eiffert Joan Dessureau
Circa 1910 Antiques: Jim West Jill West		Bo Sullivan Phil Chasen
Emerson Manning	Joe Tunnell	David Surgan Sandra Surgan
	Dod Stewart	ENTRANCE



# GRAND BALLROOM, VANDERBILT WING

Mark Sample		Mark Harris	The UPS Store	Jack Papadinis	Karen Redinger
Michael and Susan Maxwell					
Nancy Hunt					Seaside Mission:
Raymond Hunt	Vimax Antiques:		California Historical Design:		Larry Delehanty
	Victor Weitz		Gus Bostrum		Kristel Stowik
Christine Boone	Maxine Weitz		Hoa Nguyen-Bostrom		
	Voorhees Craftsman:				J & G Antiques:
Paul Freeman	Steve Voorhees			Oberkirsch Designs:	Jody Zwiefel
Textile Artifacts	Mary Ann Voorhees	Mark Eckhoff	Jean Oberkirsch		Gene Zwiefel
			Mark Oberkirsch		
Steven Thomas					Titus Omega
	Marc Tisdale	Tina Richey	Deborah Kolombos		John & Anna
Deborah Basset		Mark Richey	Bruce Austin		Featherstone-Harvey
Eastwood Gallery:		John Toomey	Don Treadway		
Brian Smith	Cameron Quintal	Lucy Toomey			JMW Gallery:
					Jim Messineo
Antique Articles:		Ray Groll	Clinker Press		Mike Witt
Sandie Fowler			Andre Chaves	Tim Hansen	
			Ann Chaves	Dianne Ayres	Michael Ward



# CONTEMPORARY CRAFTSFIRMS SHOW

## 8TH FLOOR VANDERBILT WING

Friday 1:00 - 6:00pm

Saturday Noon - 6:00

Sunday 11:00am - 4:00

\*\*Line for show entry  
begins on 10th Floor!

### Wilson Room: Daily Demonstrations

Furniture Care and Repair  
with Dennis Bertucci (pg. 24)

Embroidery Demonstration  
with Natalie Richards (pg. 24)

Wilson Craft Guild  
Elizabeth Andrews Studio

Door Pottery:  
Scott Draves

Laura Wilder  
Bob Thompson

**Coolidge Room**  
Debey Zito and Terry Schmitt  
Tiger Rug  
Ron VanOstrand  
Arts & Crafts Period Textiles:  
Dianne Ayres and Timothy Hansen

**Eisenhower Room**  
David Heide Design Studio  
John Finch Design Studio

Rookwood Pottery  
Turtle Island Pottery:  
Maggie Jones  
Calm Water Designs:  
Stephanie Young

**Hoover Room**  
Rodney Leftwich Art Pottery  
Robert Taylor Metalsmith  
Mary Pratt Pottery  
Hanji Home's Botanical Illuminations  
Present Time: Jim Dailey

**Roosevelt Room**  
Archive Edition Textiles:  
Paul Freeman  
Marina Bosetti Art Tile  
Haggerty Ceramics  
Earth In Home: Rob Kleber

**Taft Room**  
Larion Swartzendruber Furniture  
Dianne Lee Stained Glass  
Greg Paolini, Cabinetmaker  
Paul Unks, Curtis prints

FMG Design:  
Frank Glapa  
Anastasia Glapa

Tom  
Bojanowski

Linda  
Witkowski

MW&M  
Lighting

Arts & Clay Co.  
Art Accardi  
Juan Morquecho

Chris Powell  
Pottery

Clark House Pottery:  
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Penni Lowery  
Art Tiles & Vessels

Craftsman Hardware:  
Chris Efker

Voorhees Craftsman:  
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Ephraim Faience Pottery

Susan McCracken:  
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Star Tile Kilns:  
Derek Krouse

Common Ground Pottery:  
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Persian Carpet

Bungalow Bob's Pet Designs:  
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Amy Brandenburg

Seating  
Area

Matt  
Brown

Heritage  
Tile

Hog Hill  
Pottery

Seven Fingers:  
Tom Herman

Free  
Drawing

Woodworking Demo:  
Chuck Conner  
(page 24)

Tom  
Gallenberg

Old California  
Lighting

Natalie  
Richards

Sheree Sorrells  
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Mission Guild Studio:  
Christine Schorf-Miller  
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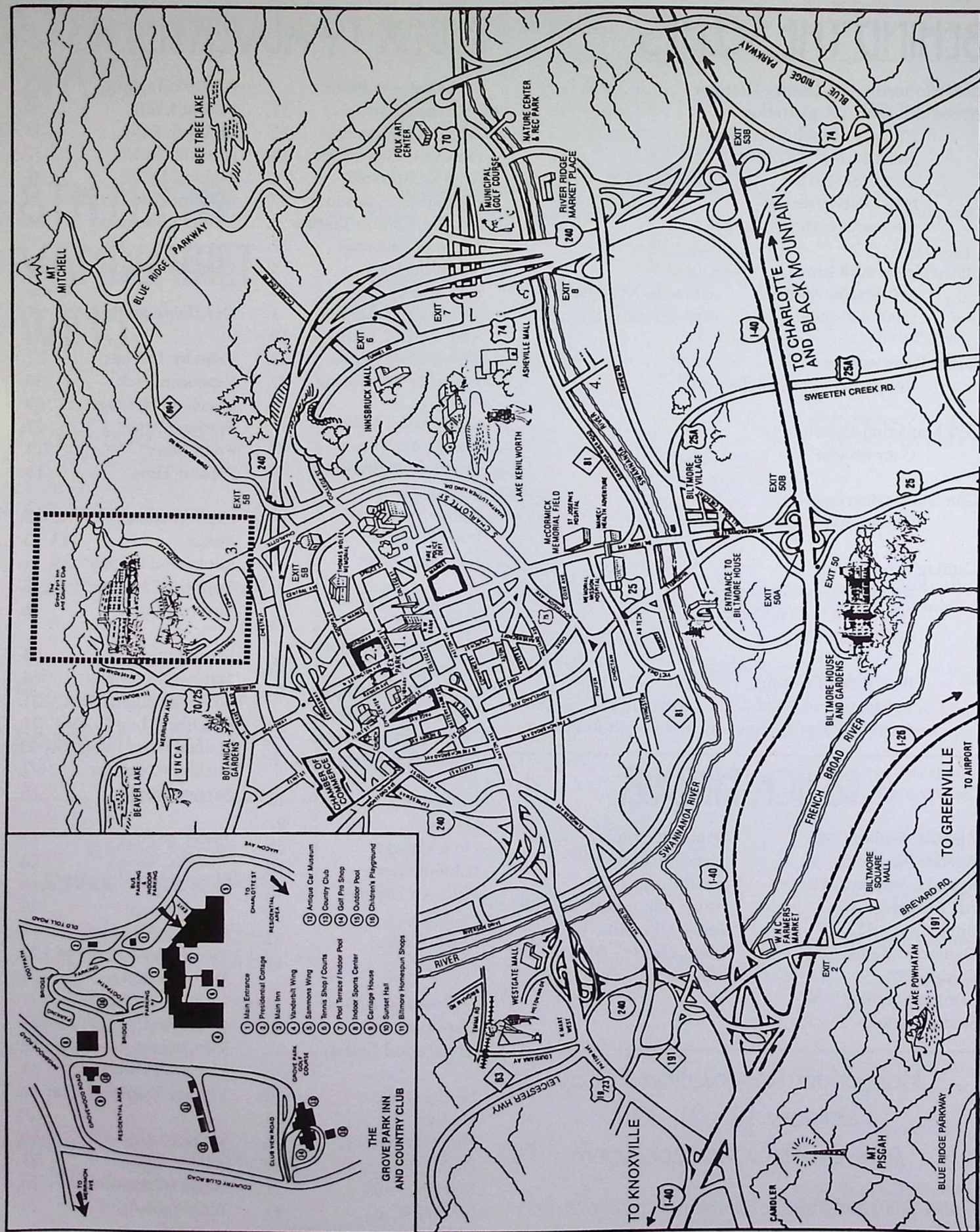
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## Around Asheville:

# "If not this year, then maybe next?"

I have often said that the Arts and Crafts Conference has lasted as long as it has for at least five reasons: (1.) the variety and quality of the exhibitors, (2.) the educational benefits, (3.) the ambiance of the historic Grove Park Inn, (4.) the people who come, and (5.) the city of Asheville.

Unfortunately, we have packed the agenda so full of events that it is difficult to find even a few minutes to go exploring on your own. If, however, you do have the opportunity, here are a few highlights to consider:

**The Blue Ridge Parkway** - Constructed as part of President Roosevelt's W.P.A. program, this winding, scenic highway runs through the Blue Ridge Mountains, angling past Asheville to the northeast and southwest (see map). You can enter at more than four points around Asheville and can travel in either direction before turning around and returning. Great vistas, tunnels, valleys, and mountains for a leisurely drive. If you head north, be sure to stop in the Folk Art Center.

**Downtown** - Asheville was saved from the 1960's Urban Renewal wrecking ball, and now those classic century-old brick buildings have been restored into galleries, antiques shops, restaurants, cafes, shops, retail stores, and condominiums. It is a walking downtown that is sure to delight you.

**Thomas Wolfe House** - You don't have to have read *Look Homeward, Angel* to appreciate the modern visitor's center next to Wolfe's childhood home that was the sprawling boarding house called Dixieland in his novels. Guided walking tours take you back to the 1920s and a fully-restored, downtown home filled with an eclectic collection of furnishings, including some Arts and Crafts.

**Art Deco, Anyone?** - Just before the stock market crash, Art Deco architect Douglas Ellington designed our downtown city hall, the First Baptist Church, the S&W Building, a fire station, and the Asheville High School -- all in the Art Deco style, best seen with the aid of a car and a detailed map.

**Biltmore Estate** - Completed in 1895, this 250-room mansion and 146,000-acre estate was opened to the public in 1930 to help the cash-strapped Vanderbilt family and to boost tourism for Asheville. Now more than one million people a year tour the house, gardens, cafes, shops, and winery, all still owned by the family. Museum-quality art and antiques in a French chateau on a bluff overlooking the French Broad River. Give it the five-hour minimum it deserves and you'll never forget the trip. [www.Biltmore.com](http://www.Biltmore.com).

**Biltmore Village** - Constructed by George Vanderbilt around 1900 for his estate workers (and designed by English architect Richard Sharpe Smith), this historic Arts and Crafts village is now a popular shopping, walking, and dining area.

**Biltmore Industries** - Built in 1917 on the original G.P.I. grounds, this Arts and Crafts enterprise was founded by the Vanderbilts in Biltmore Village in 1905, but moved here in 1917. The original buildings have been restored and are not to be missed! See page 16 for information and tour times.

**Neighborhoods** - Asheville continues to be a small city of unique neighborhoods, all with prevalent Arts and Crafts influence. You'll need a street map, but watch for Montford, the Chestnut-Liberty Streets area, Kimberly Avenue-Norwood Park, the Manor Grounds, Kennilworth, Beaver Lake, and West Asheville. If the weather is nice, you can park, walk, and take photographs (the neighbors are used to it.)

**Preservation Society Bus Tour** - In case you don't have time on your own. See details on page 20. - b. j.

### CHATSWORTH



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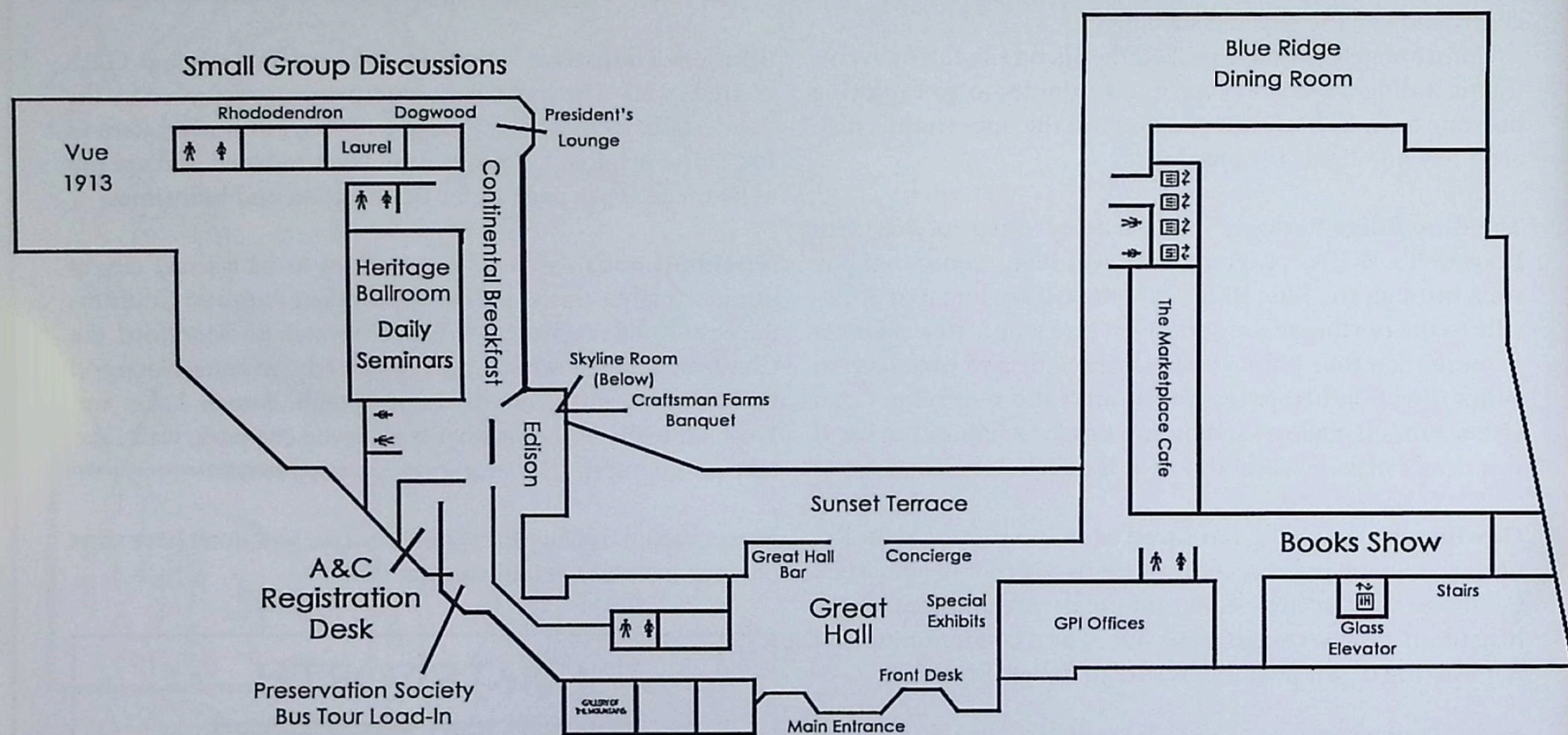
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# Omni Grove Park Inn

Sammons Wing

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LOBBY LEVEL (10) FLOOR PLAN

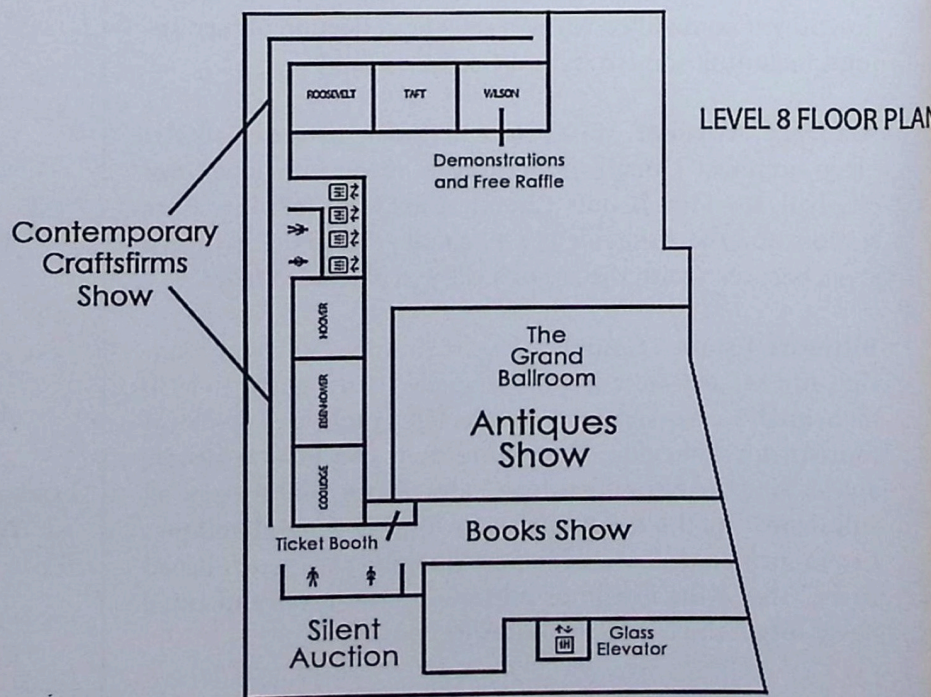
To Grovewood Gallery  
And Biltmore Industry  
Walking Tours:

Take the Glass Elevator Down to the Lower Level (Elaine's); Exit through the north doors and walk across the Terrace, down the stairs, and across the road to the flagstone path. For more information, see page 16.

The line for the shows will form each day on the Tenth Floor. People at any other entrances will be held back until those on the Tenth Floor have entered the shows.

Show Hours:

Friday	1:00pm - 6:00pm
Saturday	Noon - 6:00pm
Sunday	11:00am - 4:00pm

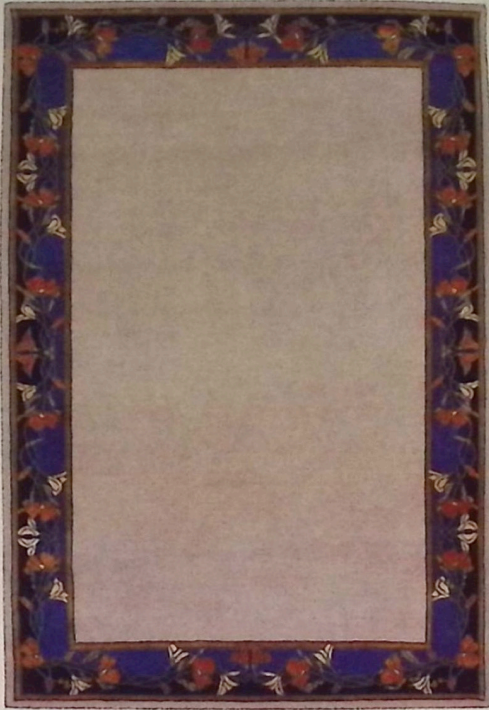


LEVEL 8 FLOOR PLAN

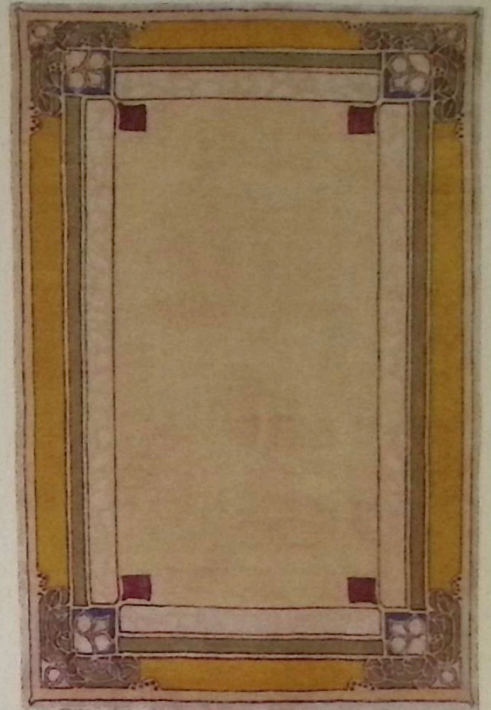
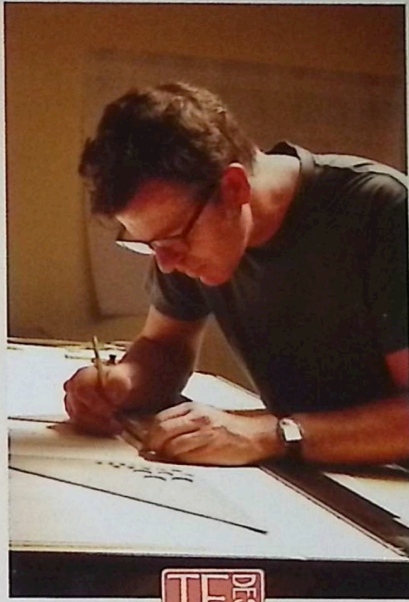


# THEODORE ELLISON

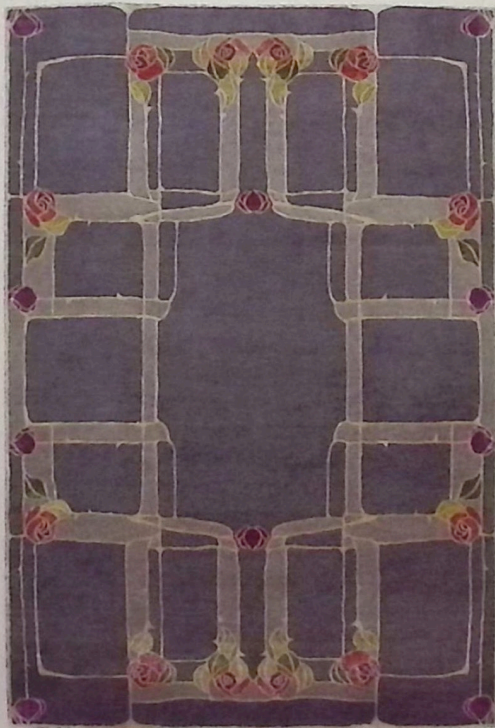
## COLLECTION



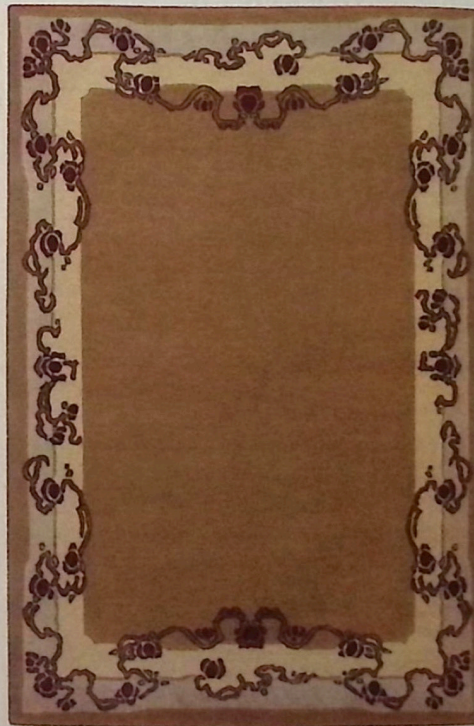
POPPY



MAGNOLIA



ABERDEEN



THORNDALE



CRAWFORD

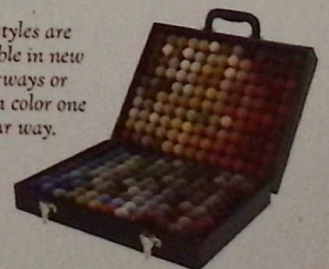
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"They are pouring the concrete roof on and are working sometimes all night. I came down off the roof and taken these few minutes to write you all. The wind is blowing up on the roof like Fury. I can see all over Asheville, but Good Lord how one peep of Dear Old Atlanta would stir the latent blood in my veins."

Oscar Mills  
March 24, 1913

